

SOUND . LIGHTING . VIDEO . MUSIC . PERFORMING

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

JANUARY 2006 www.mobilebeat.com

Tune Up Your Business for 2006

Creative Sales Tips, Cutting-Edge Internet Methods, Taking Care of Taxes...and More!

Against the Wind

DJs Aid Katrina Survivors

Monsters of Rock

200 Killer Tracks

Jan Slow: One-Man Band, Singer, KJ, DJ

Get in GEAR

Audio Ensembles: Finely Tailored PAs

E-Beat Hardware Special

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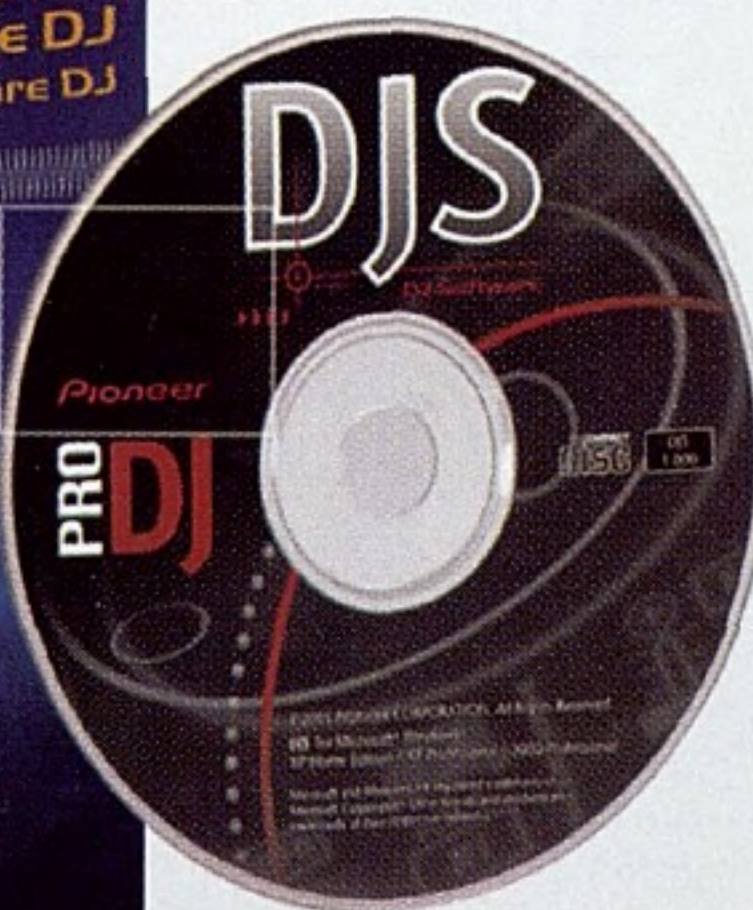
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MIX MP3s



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Publisher
L.A. Communications

Editor-in-Chief
Robert A. Lindquist

Managing Editor
Dan Walsh

Advertising Director
Iris Fox

Art Director
Adam M. Rothberg, Studio Two

Production
Amanda Bettis, Studio Two

Editor-at-Large
Anthony Barthel

Contributing writers for this issue:
Greg Tutwiler • Fred Sebastian • Mark Johnson
Jay Maxwell • Dave Kreiner • Mike Ficher
Jim Kerins • Matt Brys • Mark Imperial
Larry Williams • Jim Weisz • Stu Chisholm
Ray Martinez • Thomas Edison

Mobile Beat DJ Shows
and Conferences Producer
Michael Buonaccorso

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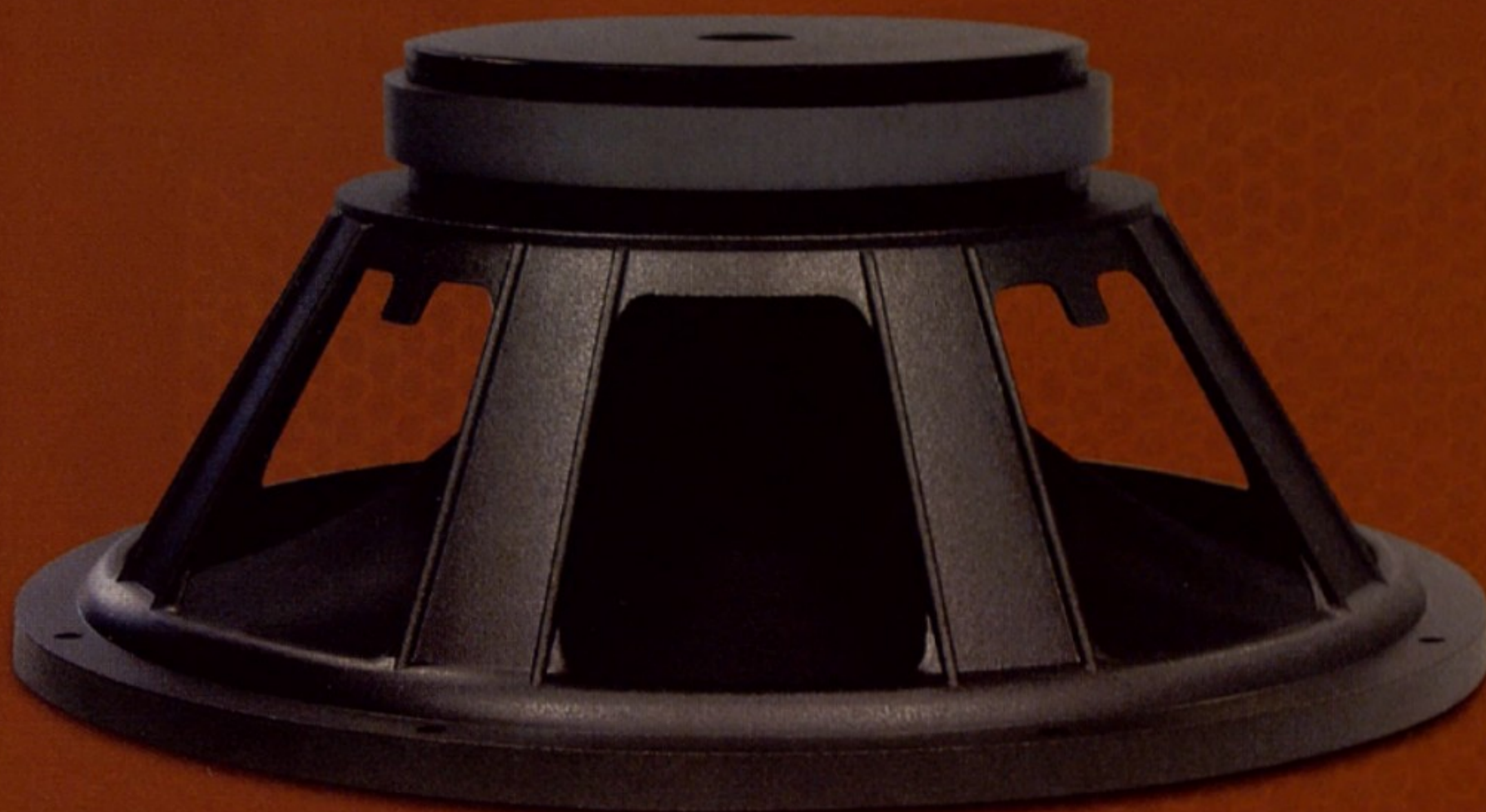
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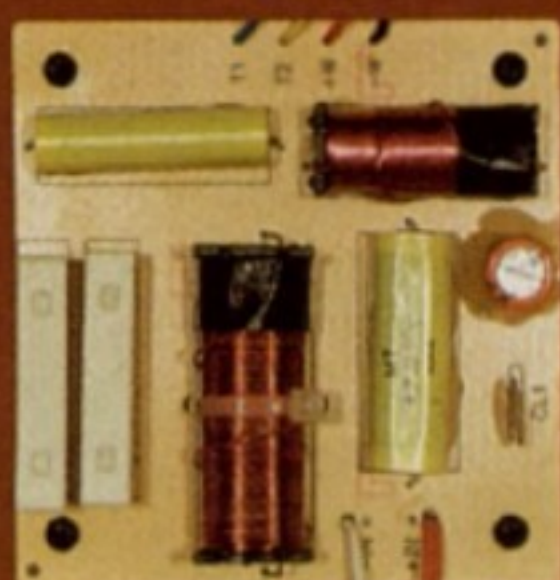
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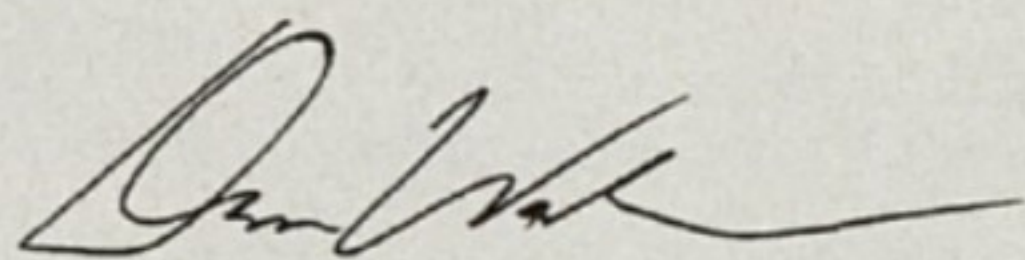


giving you the business

When my dad used to use the expression "giving you the business," he was saying something similar to the more recent "busting your chops" or "giving you a hard time." The idea was of poking fun by using mild sarcasm, or otherwise humorously annoying someone in order to get a response. In *Mobile Beat* 99, we aren't poking fun, but we are definitely here to prod you into taking a fresh look at your entertainment business as we enter the new year. As a full- or part-time DJ entrepreneur, what positive changes can you make to build income and also satisfaction with your business?

Here's some food for thought, on sales and other business-building strategies, from our contributors in this issue: Paint an exciting, beautiful picture of the event and place your clients in it (Matt Brys, page 40); take better care of your business nuts and bolts, i.e., taxes, licenses, etc. (Mike Ficher, page 36 and Larry Williams, page 32); develop your ability to relate to brides (Stu Chisholm, page 34); become an "expert consultant" to your potential clients (Mark Imperial, page 64); remake yourself into a one-man or one-woman band (Greg Tutwiler, page 28)—OK, this one's not for most of us, but it's an interesting idea, all the same.

Inside, we also "give you a hard time" as we look at some hardware options for computer-based DJs in an expanded E-Beat review section. And we're "busting your chops" with some kickin' rock dance track tracks assembled by Jay Maxwell in his latest Play Something We Can Dance To! column. All right, so the last one was a bit of a stretch, but I think you get the point. See what else is in store to give yourself some better business for 2006!



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Proven Sales Tips, Cutting-Edge Internet Methods, Taking Care of Taxes, ...and More!

Against the Wind

Aid Katrina Survivors

Monsters of Rock

200 Killer Tracks

Man Slow, One-Man Band, Singer, KJ, DJ

Mobiles

dancefloor dilemma
from the forums

Earlier this year, the following post started a thread at the Mobile Beat Forums that continues to generate responses a few months down the line...

Okay... I just experienced a first as a DJ. Got this gig signed about two weeks ago, a 50th birthday party for the mother of a young couple. It would be a house party, with mostly family and a few friends, catered in the backyard, and they were even gonna have one-man band performing from 7 to 9. I would then take over from 9 to midnite. When I asked the client what style of music they'd like played, he said, "Absolutely no hip-hop, no rap, nothing like that...just play stuff like Chicago, Commodores, Foreigner...love songs, and some '70s-'90s party music."

QUESTION...What do you guys consider '70s-'90s party music? To me, that means stuff like: Village People, Bee Gees, Michael Jackson, Earth, Wind & Fire, Kool & the Gang, KC & the Sunshine Band, Donna Summer, Vengaboys, etc., etc.

Anyways, after about the first hour of mixing it up, *nobody danced!!* I tried the "Cha Cha Slide"...*nobody participated...tried "YMCA"...nobody budged...* finally the husband of the b-day lady brings a CD to me and asks me to play a few songs...*Tower of Power (Live Concert CD)...(What the!?!)...*

I announced that I'd be playing a few songs by request. Still, nobody moved a muscle. When my client asked me to go back to what I was playing, I gladly obliged. Later, the father comes back and says, "Can ya play some more Tower of Power? My wife (the b-day lady), really loves that music." So I played two more songs....

Finally, one young lady in her 30s asks for R. Kelly ("Step in the Name of Love"), and she danced with one of her girlfriends—but scurried off the dance floor soon as it finished.

I might not be the most experienced DJ, but I love being one. I pride myself in getting people on the dance floor, and keeping them there. Sure, I do mostly house parties for younger crowds, but I feel I know enough about all music genres to keep the party live. But what happened on this night?... – DJ Z

To see the rest of this post, the thread of answers, and to add your two cents to the conversation, go to <http://forums.mobilebeat.com> (or go to www.mobilebeat.com and click on "Forums") to sign up and let your voice be heard. – Ed

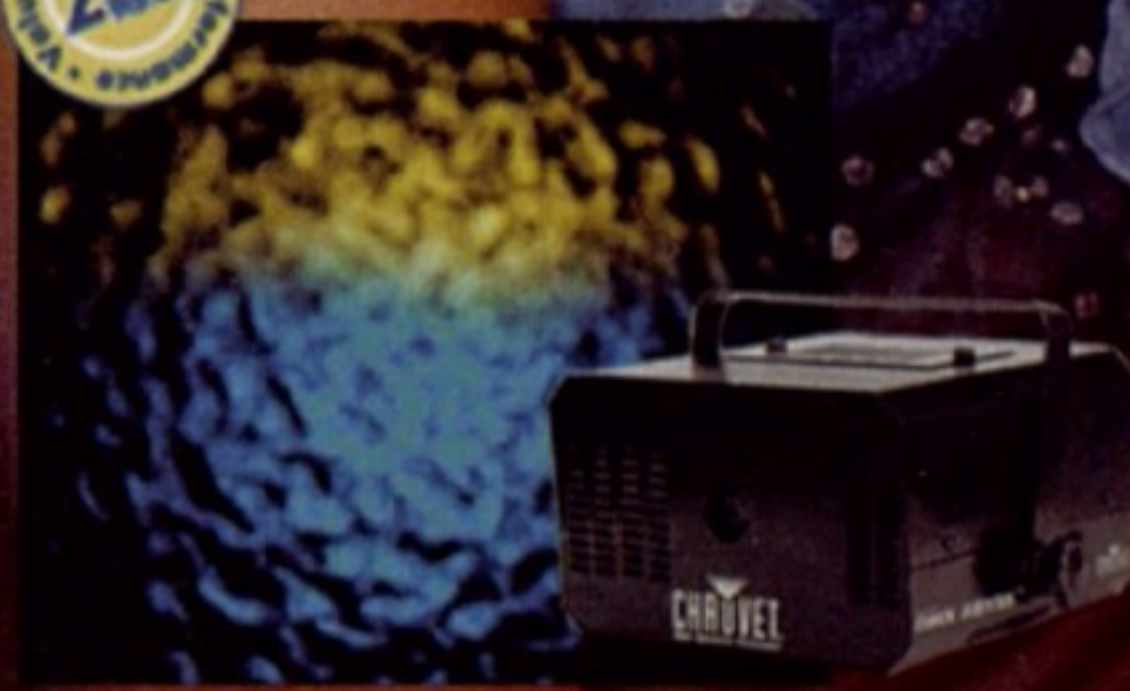
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WASH HOT



WIRELESS CHOICE: PROJECT YOUR VOICE

The latest handheld wireless transmitter in the company's renowned 5000 Series, Sennheiser has introduced the SKM 5200. Ready for rough stage use, reliable and user-friendly, the SKM 5200 may be paired with a choice of six Sennheiser and two Neumann interchangeable microphone heads to accommodate every conceivable stage, broadcast, and recording situation. The Sennheiser heads include five condensers and one dynamic, with omni-directional, cardioid, wide cardioid, or super-cardioid pick-up patterns. The two Neumann microphone heads offer super-cardioid and cardioid patterns.

The new SKM 5200 incorporates a number of features to optimize audio quality. Sensitivity can be switched in 1dB steps to adapt to any recording situation. Further, Sennheiser's HiDyn plus(tm) noise reduction system reduces RF noise to an absolute minimum, ensuring wide dynamics and crystal-clear sound. The mic offers two channel banks, one fixed and one variable. The fixed bank may be ordered with 20 preset frequencies to allow the transmitter to be quickly integrated into existing RF environments. Users may program up to 20 UHF frequencies, in 5kHz steps, into the variable bank. All settings can easily be modified using a convenient multi-function switch. A backlit LCD display clearly indicates all audio and RF settings, while an automatic lock mode avoids accidental changes. A name menu allows users to easily identify their SKM 5200, with the six-character name being shown on the standard display. The LCD indicates also shows battery charge status. The SKM 5200 offers more than eight hours of continuous operation using the rechargeable battery pack or standard alkaline batteries.

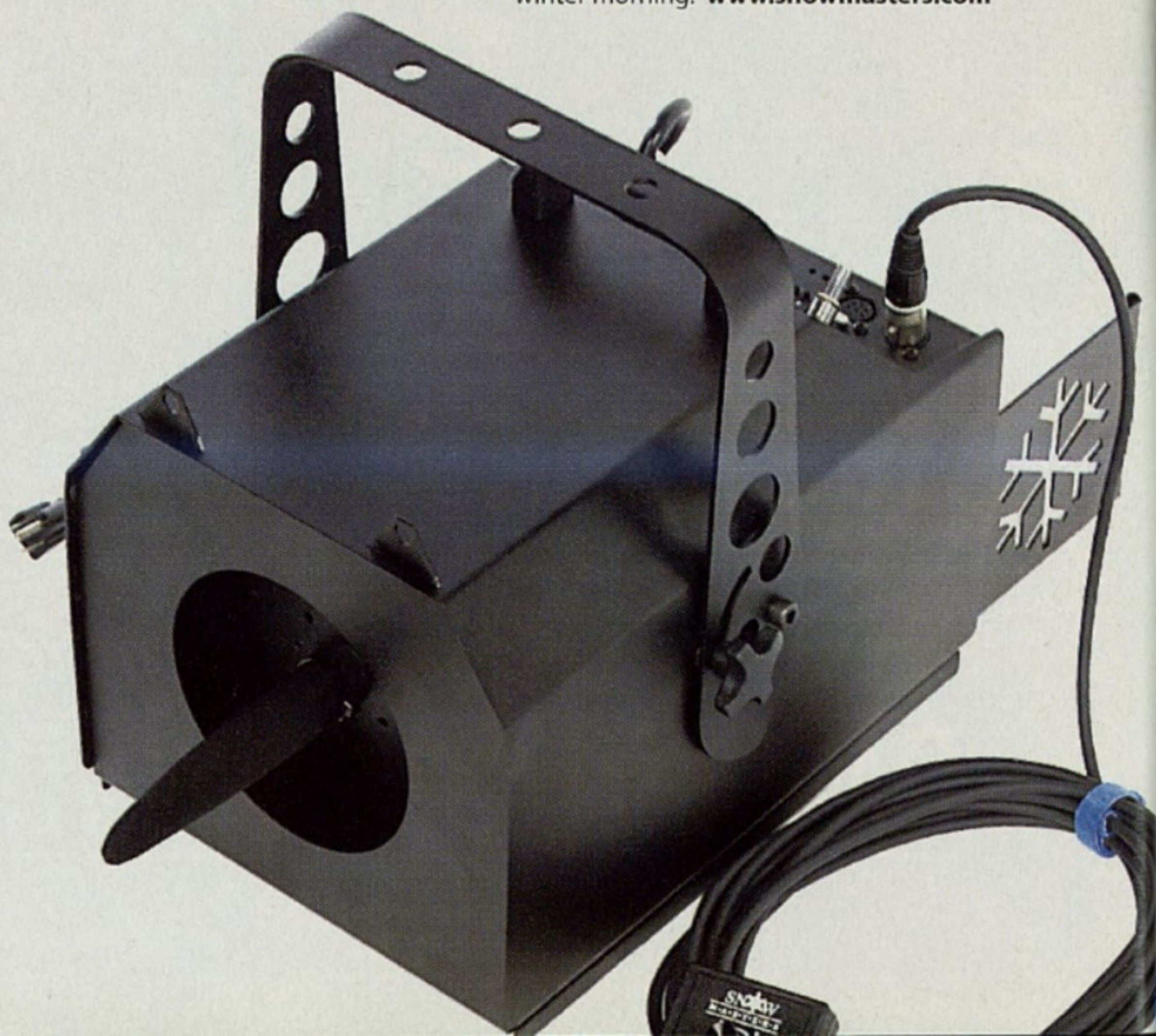
MSRP: TBA - www.sennheiserusa.com

LET IT SNOW-INSIDE!

SnowMasters Evaporative Snow Systems has introduced a number of products to help you create a winter wonderland indoors. The new T-1100 Snow Machine has DMX on board, a built-in timer, and, best of all, it's quiet. The major difference you will find with the new machine is the size: nice and small, with big output. It is economical on fluid consumption. A new design also provides the flexibility to set it up wherever you need it. This machine is covered by a lifetime warranty and 24-hour technical assistance.

The Automatic Fluid Refill System is a proprietary system that automatically maintains the fluid levels in your SnowMasters Special Effects machines. It is compatible with all other equipment that utilizes nonexplosive chemicals, such as foggers, hazers, snow machines, and bubble machines. The system detects the fluid level in the equipment's smaller built-in reservoir and signals a transfer pump connected to a bulk supply drum to refill the reservoir—all without user intervention. This product is an ideal solution for installations with limited or difficult access, such as ceilings, stages, or when extended run times are desired.

Faux Snow ground cover is a non-evaporating, realistic snow that will meet the needs for your visual effects in any environment. Faux Snow is cold to the touch and gives you the look of a fresh snowfall. It is biodegradable, non-toxic, and environmentally friendly. The product is shipped in powder form; all you do is add water, then get ready for an instant, beautiful winter morning. www.snowmasters.com



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DENON DJ

DN-D6000

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FOUR FOR THE DANCEFLOOR

Combining their award-winning turntable, CD player, and mixer technologies, Stanton has introduced four DJ Packs providing comprehensive solutions for a variety of DJs. The DJLab.1, DJLab.2, DJLab.3, and DIGIPAK PRO (pictured) include everything DJs need.

Designed for aspiring DJs on a budget, the DJLab.1 is the most affordable of Stanton's new DJ Packs. It includes two T.50 turntables with slip mats and dust covers, two Stanton 500B carts premounted on headshells, the new M.201 2-channel mixer, and one set of DJ PRO 80 phones, as well as all the necessary cables.

The DJLab.2 is the same as the DJLab.1 with the substitution of two T.60 turntables, for DJs who prefer the precision of a direct-drive turntable.

Stanton's DJLab.3 raises the bar for both mix and scratch DJs by combining two T.80 turntables, featuring digital direct-drive systems as well as high torque. The DJLab.3 also includes the new Stanton M.202 mixer, with a 2-way crossfader curve for mixing or scratching applications. Like the other Stanton DJ Packs for turntablists, the DJLab.3 also provides headphones and all required cables.

For DJs who want a comprehensive, all-in-one package for mixing CDs, the DIGIPAK PRO is the perfect choice. It features two C.303 tabletop CD players with large jog wheels for easy cueing, along with an M.202 mixer and a custom road case. All cables are also provided.

www.stantondj.com.



MIX, PROCESS AND DELIVER

Offering compact packages with versatile input capabilities, plentiful power, and top-quality, built-in signal processing, Yamaha's EMX Series has consistently topped the charts with audio professionals. Carrying on the tradition, the EMX 5014C is a fully integrated mixer with a 500-watt p/c multimode stereo power section that can mix, process, and deliver your sound with maximum quality and creative control. A total of 14 input channels accommodate mics, instruments, and playback gear with a selection of mono mic/line and stereo line inputs. Connections include XLR, TRS 1/4", 1/4", and RCA. A power mode switch allows the two amplifier channels to be used with the stereo outputs, driving main speakers and separate monitor mixes, while power amp mode selector switches allow you to configure the amp channels to suit the application. For sound shaping and feedback control, the EMX5014C includes 3-band EQ on each input channel, a stereo 9-band graphic EQ on the main stereo output, and a separate graphic EQ for the monitor output. Each channel also contains a Feedback Channel Locator (FCL) indicator that pinpoints the input channel creating the problem. Onboard signal processing includes a selection of 16 professional-grade programs (reverb, echo, chorus, flanger, phaser, drum ambiance, and distortion). In addition, onboard proprietary YSProcessing tailors the signal for optimum use with Yamaha's Club Series loudspeakers.


MSRP: TBA - www.yamaha.com/proaudio

Continued on p. 60



**Still lugging around heavy equipment?
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Pictured -
LB150 (touch screen optional)

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Rane's compact MP4 mixer helps you connect your computer with the rest of your audio world

By Anthony B. Barthel

A few years ago, a DJ showing up at an event with a computer was a novelty. But today, an ever-growing number of mobile entertainers are implementing computer technology. Recognizing this, many manufacturers are offering products to support this move by DJs. Add Rane to that list.

Booting Up

Rane's newest single-rackspace mixer offers the ability to mix computer-generated audio with turntables or other line-level (CD, cassette player, 8-track) sources utilizing an extremely compact design with features to minimize noise and maximize sound quality. Wow, that sounds like a brochure.

Glossy descriptions aside, the new MP4 mixer offers a USB connection that allows the mixer to become the sound card for your computer, whether it's a Mac or a Windows PC. In fact, it actually becomes two sound cards and an audio input source as well. In addition, the MP4 comes with Serato Scratch Live software for anyone who might want a very capable digital media file playback solution.

After jumping for joy that a new audio "toy" ended up on my doorstep, I ripped open the box and attached the MP4 to my iMac with the included USB cable. Then, I plugged the MP4 into the wall with the standard AC cord—no wall wart. Then, I booted up the Mac-based playback solution that I am currently accustomed to, told it that I wanted to use the two audio channels on the Rane as my sound card, and it worked. No weird settings, no tweaking: literally plug and play.

Just to see how it works for the other 95 percent of the market, I tried the same thing on my Windows machine with the same results. Plug. Play. Smile.

Digging In

In tech-speak, the MP4 is a two-bus mixer, which means there is a crossfader with a selectable source on either side of it. You can choose either USB audio channel or traditional line-level or turntable input. There is also one mic-level input on the back of the mixer. And speaking of the back of the mixer, there you'll also find three pairs of outputs. One pair is an XLR out, and a second is a 1/4" tip-ring-sleeve output; either of these pairs provide master output, with volume level adjustable on the face of the mixer. There is also an auxiliary set of tip-ring-sleeve outs for a second destination, such as recording gear or a zone, although the auxiliary outputs do not have a volume pot on the front of the mixer. (There is one on the back, accessible with small screwdriver.)

To create a better relationship between your computer's audio output and your external mixing reality, Rane has fully isolated the USB sound capabilities of the mixer, meaning that you are less likely to get unpleasant and unwanted

A package this simple and capable is going to get more DJs happy about computer-based performance, but the mixer's ability to incorporate more traditional playback means that it can be used transitionally as well.



noise from your computer. For DJs who have used inexpensive sound devices, or the internal sound card on some laptops, you'll immediately notice an improvement.

You can also use the MP4 to record to your computer. This was proven handy for me at a recent business conference, where I recorded all the (booming) speeches and handed the hosts a CD at the end of the event. To say the least, they'll be calling back. But you can also use this functionality to record the best man's speech, the wedding vows or anything else that is being run through your MP4. A switch on the back of the mixer allows you to include or eliminate the mic channel in your recording.

Mixing Partner

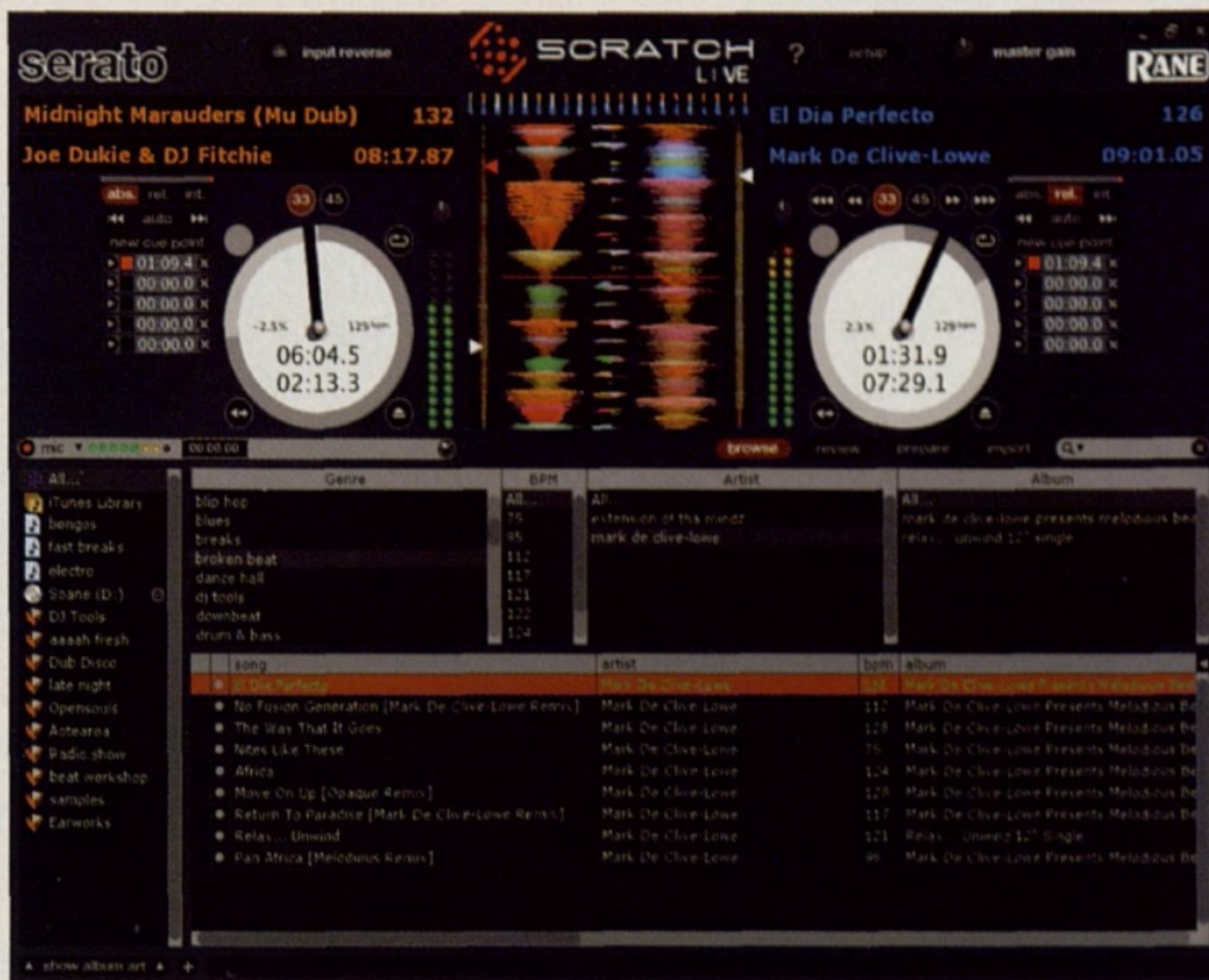
On its own the MP4 is a great value, but the bundled Serato Scratch Live software adds bang for the buck. After a few moments with the manual, Scratch Live proved to be a good tool for music playback. Using the easy-to-learn keyboard shortcuts, I was able to mix tracks like a pro in just a few moments. There were no delays whatsoever on either the Mac or Windows computer, and the interface is identical in both cases. The software is as responsive as any CD player I've used and has the benefit of...not using CDs.

Serato Scratch Live is able to peer at iTunes (Mac or Windows) and see all your songs and playlists, so the two applications make a good team. In addition, Serato's software can also organize your tracks in virtual record cases. You can either use the dual-deck interface or just have the program play through all the songs in a virtual record case or play list—ideal for cocktail time. When I decided to add a whole folder of music on the fly, Scratch Live had no problems dealing with this while music was playing back. No matter what I did, I couldn't make the software glitch-and getting software to glitch is a particular talent of mine.

When it's time to show your mixing skills, Scratch Live is very up to the challenge, offering six cue points per side, plus keyboard shortcuts for start/stop playback, reverse play and pitch bend. It also recognizes the crossfader on the MP4 mixer, if you want to trigger music playback with the crossfader.

One of the things I really liked about Scratch Live was the visual representation of the waveform of a track, and the indicator between those tracks showing alignment with what's playing for each deck. Using this visual aid, even hearing-impaired DJs can mix two tracks together.

One more useful feature for mobile DJs needs noting. To help you deal with the content of much newer music, there is a censor function that actually reverses the audio when it's enabled,



allowing you to dump those words that turn grandma's hair gray. Oh, too late.

In Conclusion...

The only thing I thought could have also been included in the mixer is a mono/stereo button. I would also like to see the source knobs smaller than the master gain, but those are minor nits. Oh yeah, and how about a knob on the front (instead of the back) for that aux level? As for the single mic channel, I simply connected a Rane MLM 82a (another single-rackspace unit) into the system and got four mic channels and four more line-level channels. Simple.

On the software side, be aware that if you want to actually scratch with Serato Scratch Live, you'll need to get your hands on an additional SL-1 interface and time-coded vinyl or CDs to hook up and sync up your turntables or CDPs.

Overall, either piece of the Rane/Serato package is good by itself, but they make a really good combination when used together. Whether Windows or Mac versions of Scratch Live are used, the interface is identical and very intuitive. Those DJs who find themselves happy with another software will still find the Rane MP4 to be a good choice for getting quality playback. I was pleased with the notable improvement in sound quality and the elimination of noise, even under tough conditions.

I think the most telling thing about this

package is the incredible simplicity involved in just getting it to work the first time. I've used software and hardware that make you jump through hoops to get them to work correctly, so it's refreshing when something just works. A package this simple and capable is going to get more DJs happy about computer-based performance, but the mixer's ability to incorporate more traditional playback means that it can be used transitionally as well. The MP4 takes Rane's reputation for quality into the digital age with a complete solution that will make many DJs very happy. **MSRP: \$799 - www.rane.com**

System Requirements

Mac: G4-500 / OS X 10.2.8 / 256MB RAM

PC: P3-700 / Windows XP / 256MB RAM



rock-solid digital solution



MP3 performance gets more reliable with the DAI from PVDJ

By Jammin' Jim Kerins

PVDJ's DAI (Digital Audio Interface) is a unique hardware and software solution for mobile DJs. As many DJs have attempted to make the leap from CD to computer-based DJing, options have included everything from barebones, all-software solutions, to sometimes very expensive hardware/software combination packages. In my experience with other products I have encountered such things as unstable software, less-than-professional features, and slow response time. Will PVDJ's DAI fix these problems and get you closer to an all-digital setup?

Strong Box

The problem with trying to use your laptop for DJ purposes is the fact that most stock sound cards sound awful. This requires a sometimes-complicated task of upgrading the sound card, or trying to decide which of the many outboard audio interfaces available might be right for you. The three-rackspace, solid metal DAI box solves your audio problems with its built-in high quality 56-bit audio rendering engine. On the rear panel of the unit I was most pleased to find a professional jack pack, including four configurable output XLR connectors, and an XLR mic input with level control. An additional pair of RCA line-outs and an RCA line-in facilitate adding an additional audio source. A sturdy metal USB connector rounds out the selection.

Facing the Interface

Setting up the DAI with your computer is surprisingly easy: You simply load the included PVDJ software and watch as it automatically finds the music files on your computer and begins analyzing all tracks for BPM information. When you connect the DAI to your computer with a USB cable (1.0 or 2.0 compatible, with Windows or Mac OSX drivers), it is instantly recognized, with no further need for additional driver installation.

The front panel of the DAI presents a comforting layout with its instantly familiar dual CD player look, featuring play, cue, pitch bend buttons, pitch slider ($\pm 12.5\%$), and shuttle and jog wheels. Other rubberized buttons are arrayed

in a pleasing fashion, with other usable features, which we'll say more about below. What propels this unit to the next level is the innovative, touch sensitive 320 x 240 monochrome LCD screen. This can be used to completely access and control all audio search and play functions, without having to mouse. The DAI has two work settings, either internal or external mixer mode. For our purposes we chose internal, which utilizes the PVDJ software screen to adjust the three-band EQ and volume. Icons for loading tracks, and meters for monitoring levels are at the ready. On the hardware side, the sound quality of the DAI is excellent, with very little noise and balanced quality connectors.

Let's Play

Certainly you can close your laptop computer screen and run the show from the DAI alone. However, combining the DAI and the computer screen proves to be a more efficient operation. With the system connected and fired up the PVDJ software screen presents a very simple and easy-to-understand layout. The bottom two thirds of the screen presents your audio files. The files can be organized and searched in all the normal ways. A menu on the DAI's LCD mimics the file tree, and utilizing the shuttle and jog wheel you can scroll down the list, or type song name on the touch sensitive keyboard screen. Although you cannot import multiple song lists the search tools are quick and easy. Loading tracks is done in the software by clicking the load button, or pushing the load button on the DAI. Supported file formats include .wav .mp3, and the DAI will even add wave files to the file list any time a CD is loaded into the computer.

All of the buttons on the controller respond nearly instantaneously. Amazingly, with the shuttle and jog wheels you can scan and set a cue a point as though you were actually using a real CD player, although you are limited at this time to only one cue point.

Effect Me

The DAI incorporates a stutter effect, and a vinyl mode, which allows an analog-style sound while searching and setting cue points. This also permits a scratching effect, which, however, may not win any realism awards.

Most useful is the Grab button, which performs the task of loop creation. Loops can be set between a range of four and 16 beats, with a user-selectable quantize feature to make setting

loops as easy as possible—in other words, no more toilsome loop adjusting: the DAI locates the beats and takes care of it for you. This feature works extremely well.

In the past, while using CDs, if I had to take a bathroom break, I would usually put on that nine-minute classic, "Paradise by the Dashboard Light." Thankfully, the DAI incorporates an Auto Pilot mode that mixes from the last 15 seconds of one song into the next, utilizing user-selectable parameters such as BPM and auto-cue settings. Although not as configurable as some other auto-mix programs, this will get the job done when it's break time, or when you're trying to flirt with the girls.

Solid as a Rock

During the course of this review, the rock solid stability and reliability of this unit continually impressed me. Overall PVDJ's DAI does a very good job of combining much-needed quality hardware with simple-to-use software packed with many desirable features. In my opinion the greatest asset of this machine is its stable, non-crashing performance. For example, with this system in use, you can literally disconnect the power, or USB cable from the DAI, and when you plug it back in, it will instantly pick up where it left off. Try that with other systems, and you'd probably have to reboot your computer in the middle of a show—not a good way to build your popularity. I like the way the DAI control responds quickly to input and the ability to come extremely close to cueing mp3s like CD players. Again the DAI's quality electronics deliver great audio quality. With ongoing software updates available, look for improvements and features to be added. This may not replace every club DJ's player with all the bells and whistles, but this unit is a great tool for the working mobile DJ.

MSRP: \$1,499.99 - www.pvdj.com

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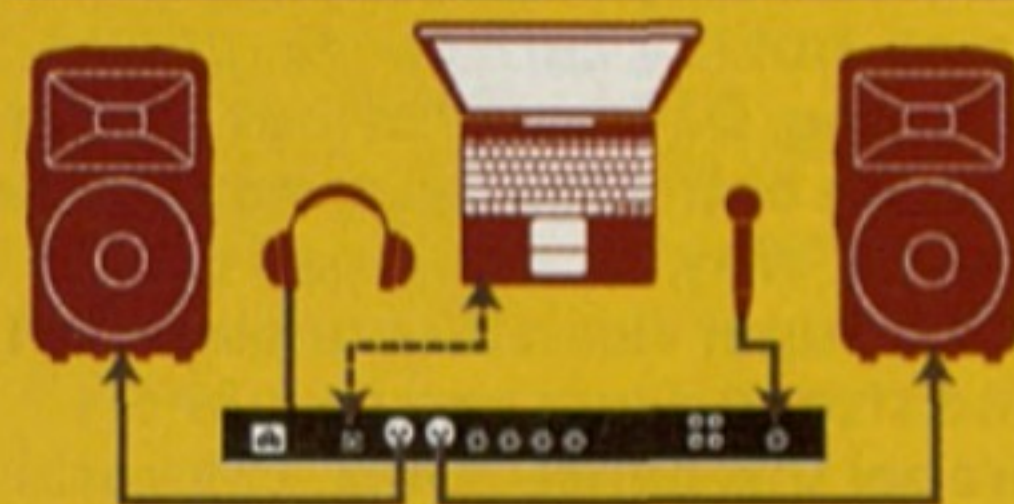
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- A-bus, B-bus & House level controls
- Pgm/Cue pan control
- long-life VCA active crossfader
- built-in USB ground isolation
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Serato Scratch LIVE

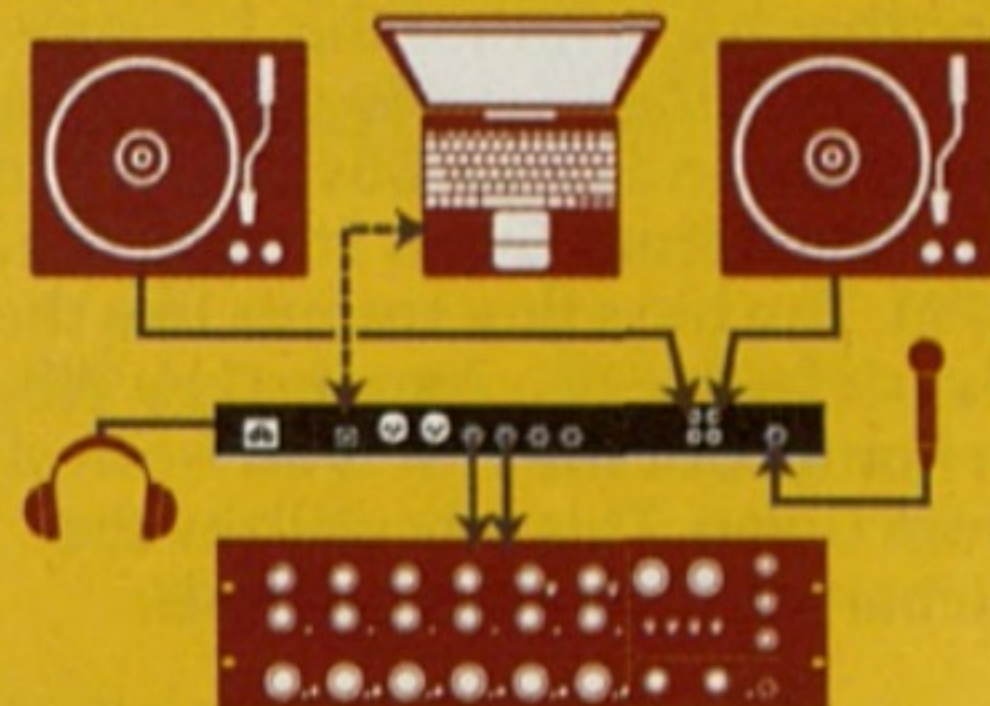
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SCRATCH LIVE

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mesmerized by the flame

Winter is upon us and it's time crank up the heat! The remixes below will provide the perfect fuel to keep the fire burning with many higher BPM songs to choose from.

By David Kreiner

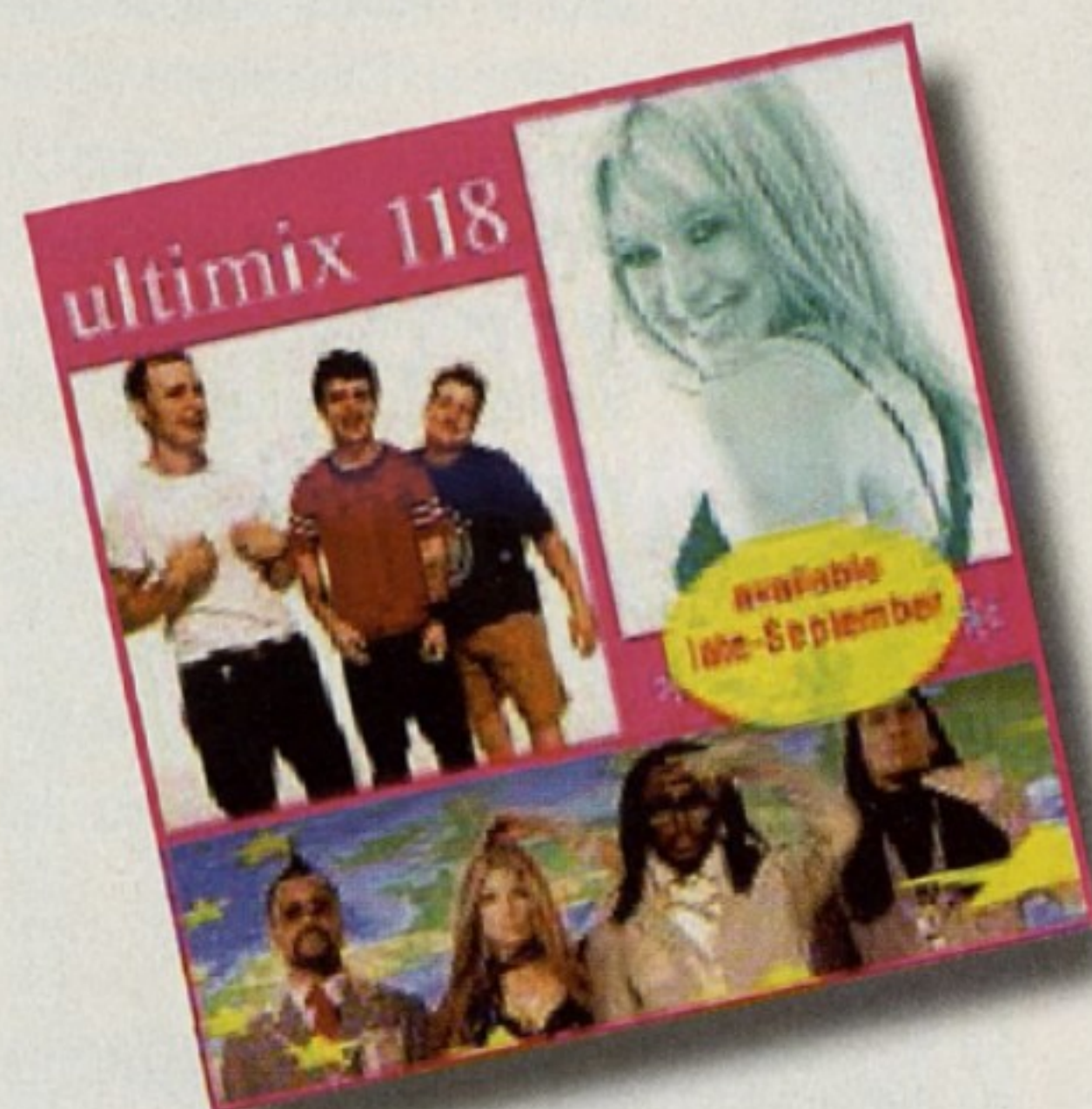
Getting the high-BPM party going is the latest from *ULTIMIX*, issue 118. *Ultimix* features extended remixes with intro, middle and outro beats and faster radio and dance versions. It starts off with a huge dance hit from the Black Eyed Peas, "My Humps," at 124 groovy BPM. This very sparse remix is one of the best extended mixes of "My Humps" that I've heard. Strong drums push the mix. Suzanne Palmer is up next with a Euro-style remake of freestyle girl band Company B with "Fascinated" (128 BPM). This version is totally different from the original. Only the words are the same, but the Euro dance groove is strong. DJ Sammy brings a killer remake of the Annie Lennox classic ballad "Why," at a pumped up 136 BPM. Super clean instrumentation and strong drum and bass beats propel this dance remix. The vocals sound almost like Annie's. Rihanna had a huge hit with the dancehall hit "Pon De Replay," and "If It's Lovin' that You Want" (96 BPM) could be another huge hit for this 17-year-old newcomer. Starting off with a freestyle and retro '80s beat is "Cool," the latest from Gwen Stefani, at 126 BPM. The bass line sounds like the classic song "The Promise" by When in Rome, but the rest is all fresh stuff from Gwen. This mix utilizes the Richard X Club Mix as a basis.

Another remake comes from Don Diablo Presents Divided with a remix of the Phil Collins and Phillip Bailey hit, "Easy Lover" at 130 BPM. This remix gets the filter disco touch and is a smooth dance mix to use with any of the new house stuff out there right now. Pop singer Hillary Duff takes another stab at the dancefloor with "Wake Up" at 130 rock-styled BPM. Lots of crunchy guitars and strong drum beats keep the mix going. Closing

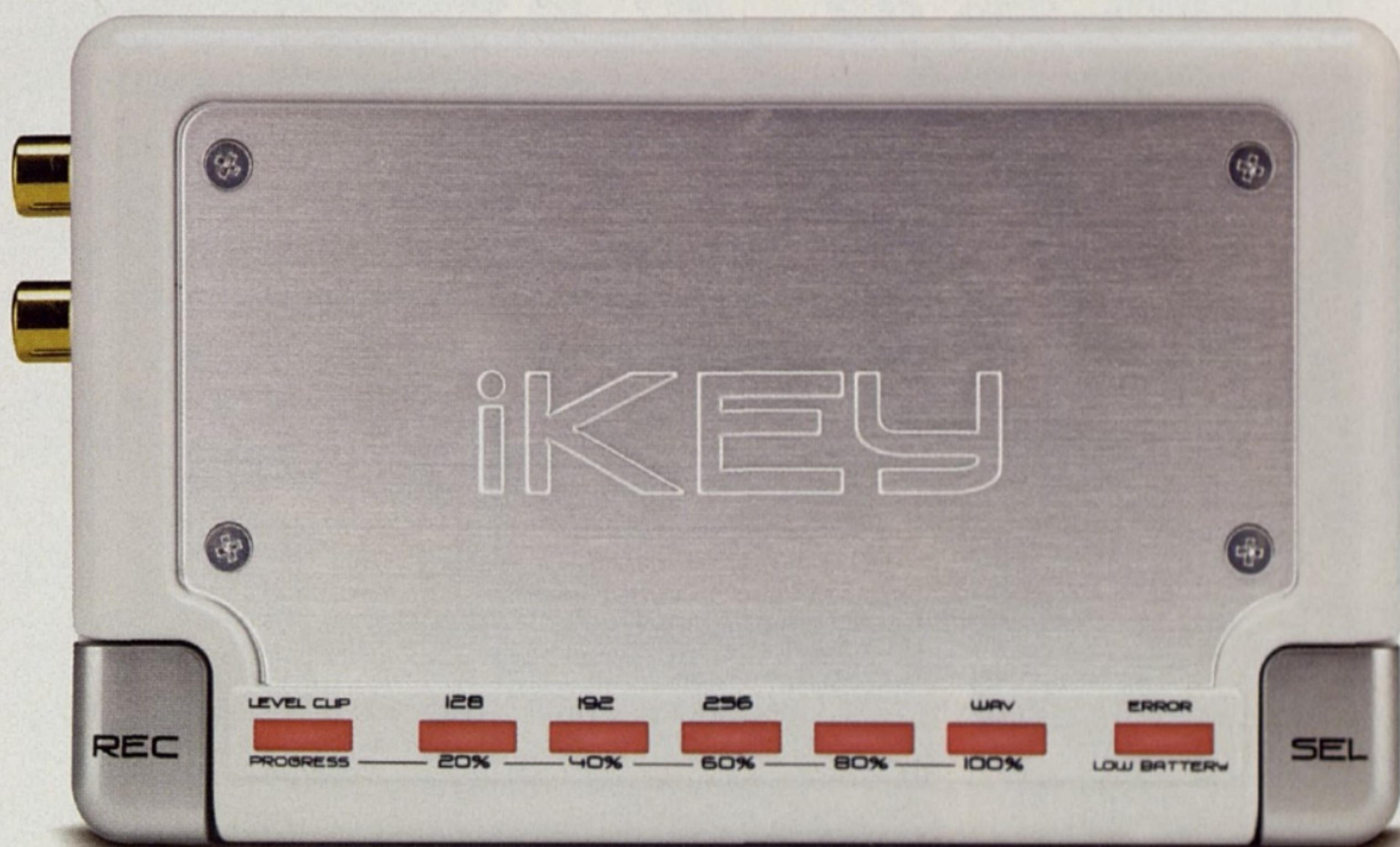
out the set are rockers Green Day with "Wake Me Up When Sept Ends" (105 BPM). This is the third single from *American Idiot* and gets a kick butt remix from Dave Jackson. Nice fat drums get the mix started, then layers of guitar and vocals are piled on. A great early evening song—more for listening than dancing.

Up next is *X-MIX DANCE 81*, as always, starting off with their trademark megamix. "Roger M's Neu-Wave House of X-Mix" (130 BPM) features four songs in a nonstop mix. First, with a heavily filtered mix is "Dreams 2005" by Gabrielle vs. FNP, then "Moustache" from Everywhere, then Don Diablo Presents Divided with "Easy Lover" and finally closing out the mix is Dis-Creet, with Jodie on "Fading Like a Flower." These X-Mix megamixes make even the lamest DJ look like he or she knows how to mix a dance set! Full-length remixes start with "Back to Basics" from Shape: UK at 124 BPM. This Europop dance hit starts with a solid 4x4 beat then layers lots of spacey synth sounds on top, along with '70s disco-style string lines and a strong female vocal track. Up next is Cascada with "Everytime We Touch" at a sweaty 140 BPM, starting off with a hard-kick drum beat and moving into a sultry feminine vocal over half-time beats.

R&B diva Faith Evans has a killer house track with "Mesmerized" (126 BPM). This song sounds really good at this high speed as the original radio version was only 94 BPM. Great remix for your late-night sets. Damae (featuring Londonbeat) is next with "I've Been Thinking About You" (129 BPM), a remix of this huge early '90s hit dance song. A super-strong drum track and girly vocals put this over the top for your midnight sets. Younger people probably won't remember the original track, but this remix will make new converts. Lola is up next with "No Strings" at 128 BPM. This is a strong dance mix with lots of attitude and light, airy girl vocals. Gwen Stefani has another big radio and dancefloor hit with an '80s-sounding "Cool" at 126 BPM. Pumped up from the radio version of 112 BPM, this is much easier to dance to. Dance maven Georgie Porgie are back with "Sunshine" (128 BPM). Here's another dance remix with tons of '70s disco vibe, filter attitude, and this time with guy vocals. Another male lead vocal comes from QED on "Islands" (133 BPM), with a super clean remix and girly vocals on the chorus. Closing out this strong



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ULTIMIX 118

My Humps	BLACK EYED PEAS	124
Fascinated	SUZANNE PALMER	128
Why	DJ SAMMY	136
If It's Lovin' that You Want	RIHANNA	96
Cool (Remix)	GWEN STEFANI	126
Don Diablo Presents Divided	EASY LOVER	130
Wake Up	HILLARY DUFF	130
Wake Me Up When Sept Ends	GREEN DAY	105

X-MIX DANCE 81

Roger M's Neu-Wave House of X-Mix:		130
A. Dreams 2005	GABRIELLE vs FNP	
B. Everywhere	MOUSTACHE	
C. Easy Lover	DON DIABLO PRESENTS DIVIDED	
D. Fading Like a Flower	DIS-CREET w/ JODIE	
Back To Basics	SHAPE: UK	124
Everytime We Touch	CASCADA	140
Mesmerized	FAITH EVANS	126
I've Been Thinking About You	DAMAE w/ LONDONBEAT	129
No Strings	LOLA	128
Cool	GWEN STEFANI	126
Sunshine	GEORGIE PORGIE	128
Islands	QED	133
Say Hello	DEEP DISH	128

SELECT MIX 12

Badd	YING YANG TWINS w/ MIKE JONES	100
Get It Poppin'	FAT JOE w/ NELLY	101
Belly Dancer (Banza)	AKON	105
Gotta Getcha	JERMAINE DUPRI	105
Cool	GWEN STEFANI	112
Don't Cha	PUSSYCAT DOLLS w/ BUSTA RHYMES	120
Shake It Off	MARIAH CAREY	134
Like You Loop	DADDY YANKEE	95
These Words Loop	NATASHA BEDINGFIELD	97
Badd Loop	YING YANG TWINS w/ MIKE JONES	100
Banza Loop	AKON	105
These Boots Are Made for Walkin'	JESSICA SIMPSON	92
Pon De Replay	RIHANNA	99
Let Me Hold You	BOW WOW w/ OMARION	76
Welcome to Jamrock	DAMIAN "JR. GONG" MARLEY	77
Like You	DADDY YANKEE	95
These Words	NATASHA BEDINGFIELD	97

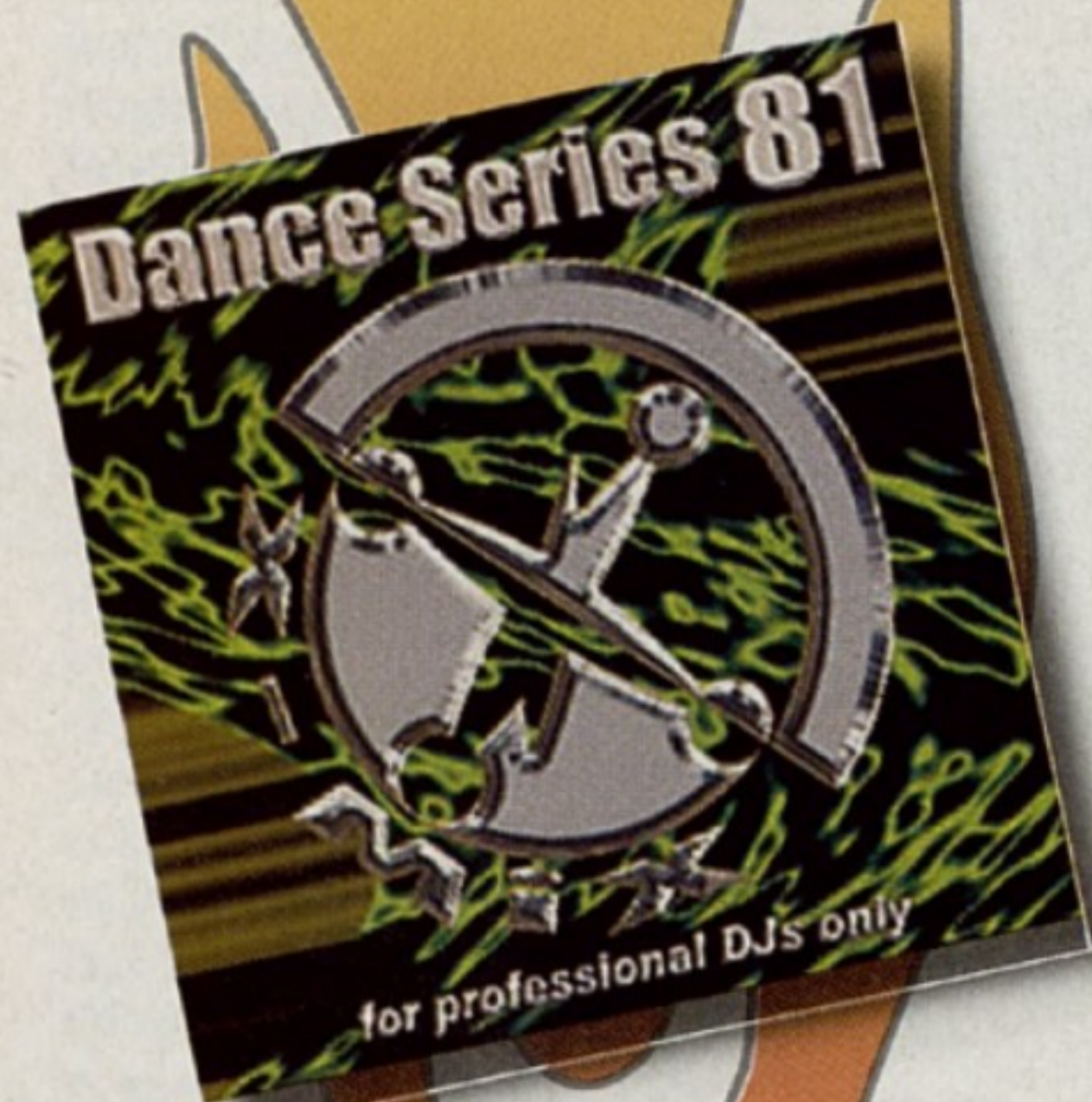
set is Deep Dish with "Say Hello" at 128 BPM. Light beats and clean airy female vocals make it good for lower-energy, trancey sets.


Last, but certainly not least is **SELECT MIX 12**. Select Mix is the only remix service that has extended intros and outros and contains all different musical styles that reflect what is programmed at Top 40 radio stations nationwide, along with a healthy dose of popular hip-hop and R&B hits. "Badd," from the Ying Yang Twins (featuring Mike Jones) starts it off at 100 BPM, with extended intros and outros, but keeping to the radio version vibe. Fat Joe (with Nelly) has a big radio hit with "Get It Poppin'" at 101 BPM. Akon is up next with the sexy radio hit "Belly Dancer (Banza)" at 105 BPM. Jermaine Dupri has an old school P-Funk vibe going with "Gotta Getcha" at 105 BPM's. Gwen Stefani's latest is "Cool" at 112 BPM and the longer intro beats will help you program this song with ease. Pussycat Dolls (featuring Busta Rhymes) have a HUGE radio and dancefloor hit with "Don't Cha" at 120 BPM. This remix is a much needed version of the big floor-packer. Songstress Mariah Carey gets a nice house remix on "Shake It Off" (134 BPM). This is a way more usable version than

the 67-BPM radio version. Reggaeton singer Daddy Yankee has another radio hit with "Like You." This 95-BPM version starts with a different Latin drum beat that is very easy to dance to and is sung in English.

Jessica Simpson gives the old Nancy Sinatra 60's hit "These Boots Are Made for Walkin'" a total facelift at a slower 92 BPM (from the Dukes of Hazzard movie). A good early evening track or set-starter. Another Reggaeton/reggae hit is "Pon De Replay" from Rihanna at a brisk-sounding 99 BPM. This is a must-have remix. Bow Wow (featuring Omarion) has a sexy down-tempo R&B radio hit with "Let Me Hold You" (76 BPM). The Bob Marley musical gene continues to show its strength as son Damian "Jr. Gong" Marley has a fat radio and dancefloor reggae/dancehall hit and a killer remix with "Welcome to Jamrock" (77 BPM). Closing out this strong set is "These Words" by Natasha Bedingfield at 97 BPM. Taking a turn from her usually higher BPM hits, this is a nice, sexy R&B remix. All Select Mix issues also include four free bonus instrumental loop tracks (see track list).

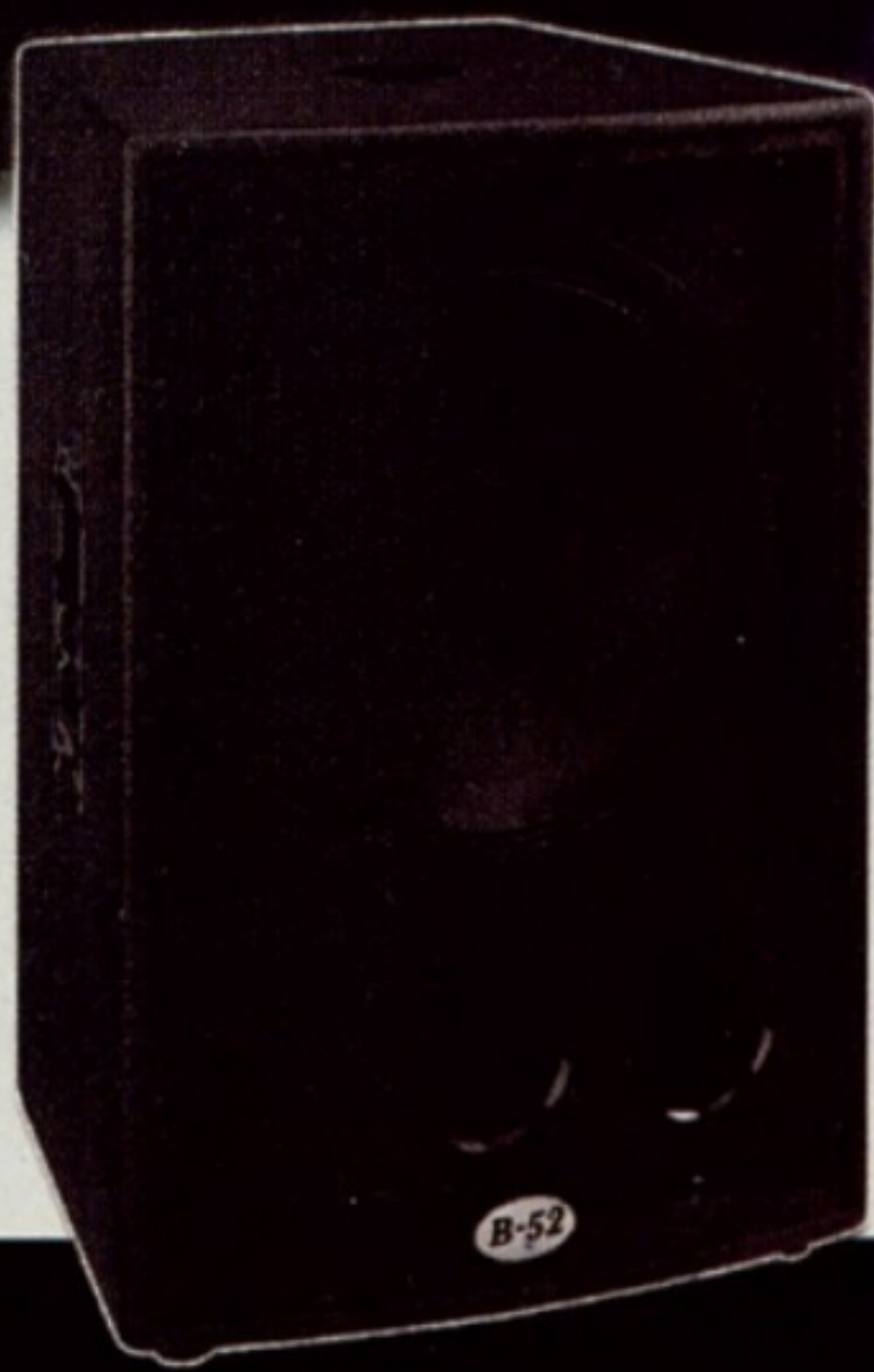
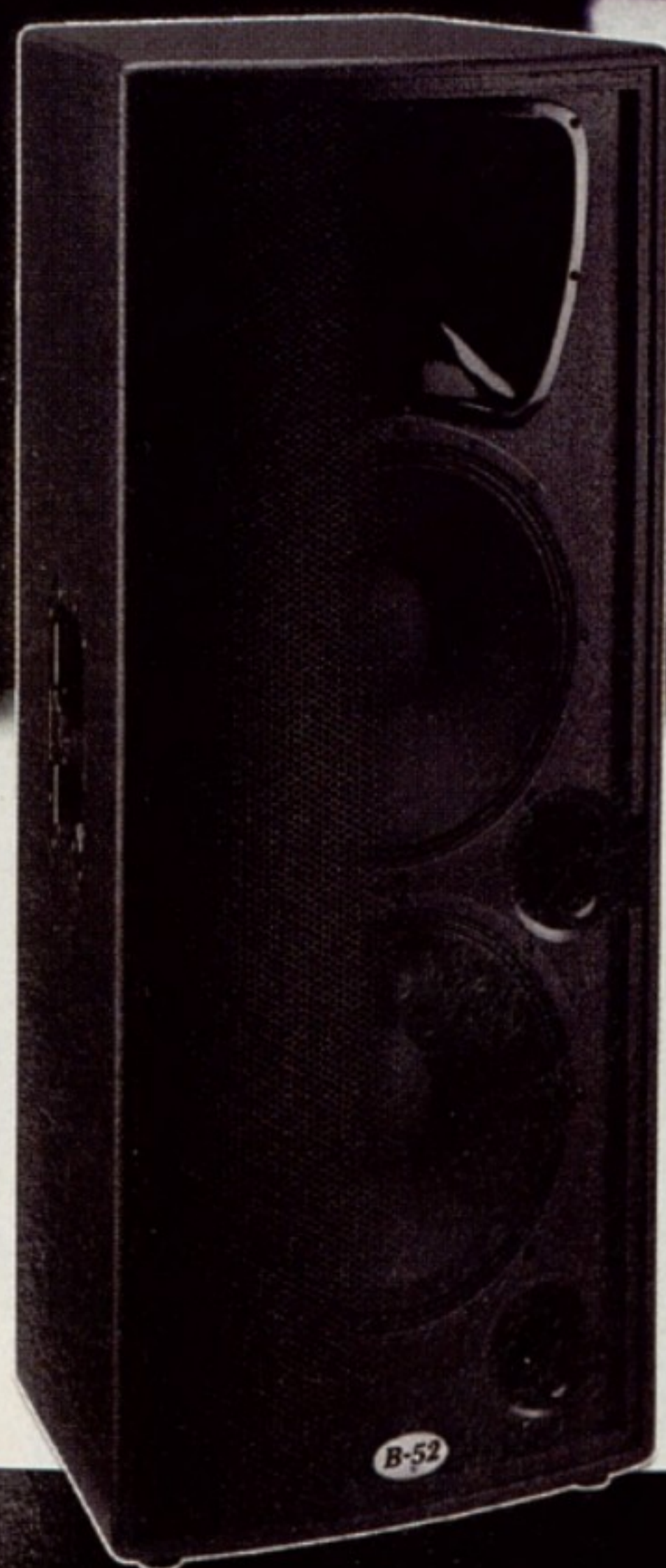
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Rockin' the Dancefloor

Dr. Maxwell reveals his wild side **the music that gets his motor runnin'**

By Jay Maxwell

In order to survive, every living human being needs certain essentials for life: air, food, water, shelter. Beyond these basics, everyone has personal necessities for living; mine are love, a strong Christian faith, and a daily dose of rock & roll music.

Drivin' and Cryin'

I had dropped my daughter off at her school and then immediately pushed the button on my radio to get my morning dose of driving rock tunes from 105.5, a radio station known locally as "The Bridge." Since it went on the air in January 2004, this has been a station that sounds as if I programmed it myself. It broadcasts only the best rock from the past 40 years. Unlike most radio stations, for this one "the best rock & roll" doesn't mean that it plays only the hits. This station also plays what back in the 1970s we called "album cuts." This is the station that makes all the other rock stations stand up and take notice.

So, you can imagine my utter horror on this one particular morning when my radio blasted out Donna Summer's disco voice singing "Bad Girls" instead of Steve Miller's "Take the Money and Run." My finger punched the button furiously six times to make sure that I was on the right frequency. Just before tears began to swell in my eyes, I heard an obnoxious DJ state the call letters and city he was broadcasting from. Instead of tears, I said a prayer of thanks when I realized that my station was simply temporarily off the air and that another station was bleeding through on its vacant airwaves. That afternoon, all my fears were swept away as I rolled down my windows and rolled up my sleeves for the rest of my daily dose of rock & roll. How sweet it was to hear Bad Company's "Can't Get Enough" from my favorite station as I drove home.

Rock Lives

A friend of mine gave me an original 1980 concert poster of the Who the day she got married. For two years I had tried to find the perfect spot to hang this banner of one of my favorite bands ever. When I finally found just the right spot to proudly display it, I was dismayed when one of my young DJs asked, "Who is that?" Clearly, he must be kidding, I thought. How is it possible for one not to know about the rock opera Tommy? Had he never heard of the loudest rock & roll band ever? Was he actually not aware of the most influential band, besides the Beatles and the Rolling Stones? And the thought that occurred to me, as ironic as it might seem, was that the Who has sung about this very day in their song, "Long Live Rock" ("Rock is dead they say / Long live rock... / Be it dead or alive").

But, rock is not dead. Here's proof. First,

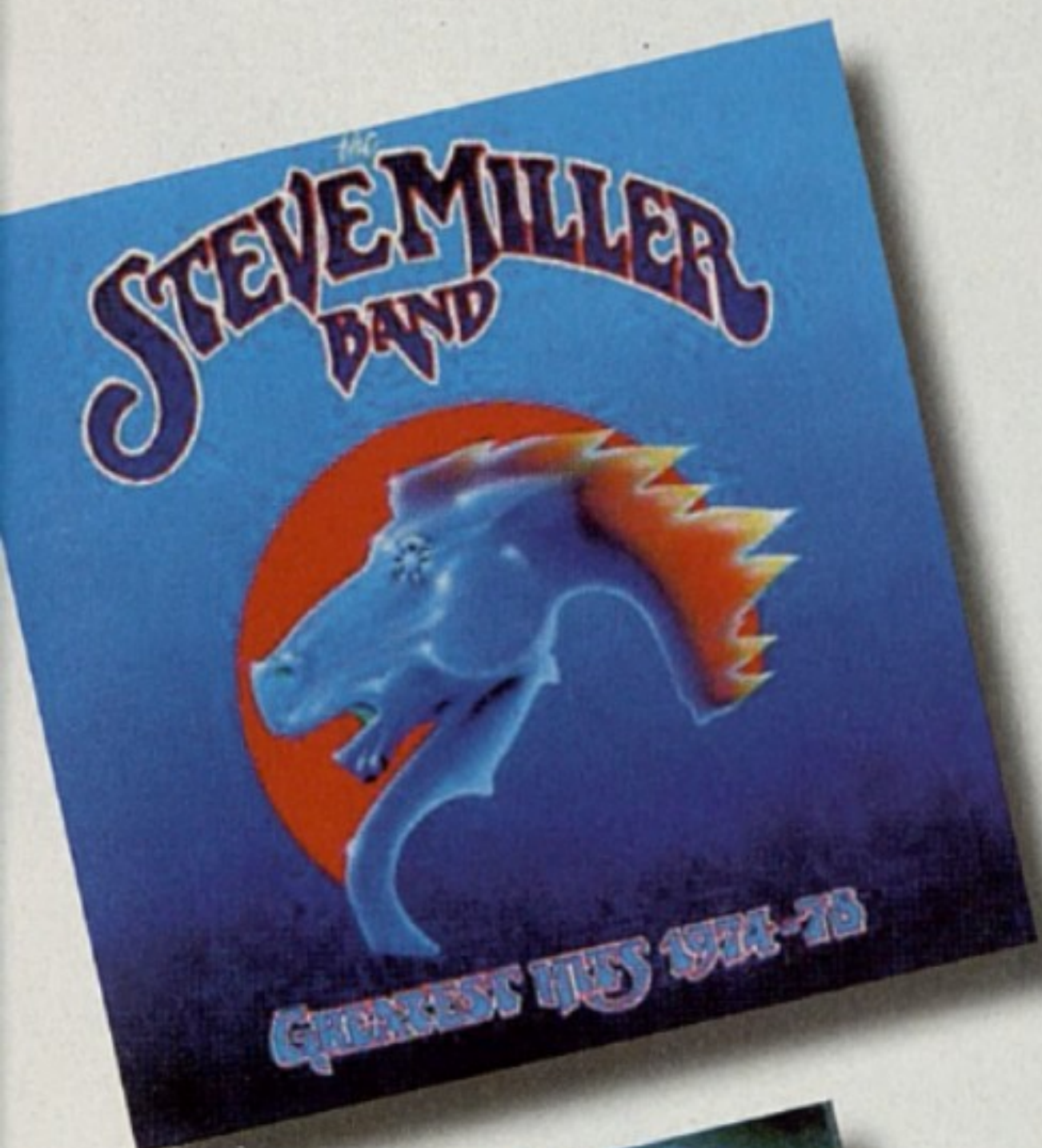
rock & roll dance tracks 200 of the greatest, 1965-2005

RANK	ARTIST	SONG TITLE	YEAR
1	BOB SEGER	OLD TIME ROCK & ROLL	79
2	LYNYRD SKYNYRD	SWEET HOME ALABAMA	74
3	AC/DC	YOU SHOOK ME ALL NIGHT	80
4	ROLLING STONES	SATISFACTION (CANT GET NO)	65
5	ROMANTICS	WHAT I LIKE ABOUT YOU	80
6	JOAN JETT	I LOVE ROCK AND ROLL	82
7	AEROSMITH	WALK THIS WAY	77
8	JOHN MELLENCAMP	HURT SO GOOD	82
9	ROBERT PALMER	ADDICTED TO LOVE	86
10	QUEEN	ANOTHER ONE BITES THE DUST	80
11	DAVE MATTHEWS	ANTS MARCHING	95
12	DON HENLEY	ALL SHE WANTS TO DO IS DANCE	85
13	KNACK	MY SHARONA	79
14	LYNYRD SKYNYRD	GIMME THREE STEPS	75
15	REM	END OF THE WORLD AS WE KNOW IT	87
16	TALKING HEADS	BURNING DOWN THE HOUSE	83
17	ROLLING STONES	START ME UP	81
18	SHERYL CROW	ALL I WANNA DO	94
19	GEORGIA SATELLITES	KEEP YOUR HANDS TO YOURSELF	87
20	ROBERT PALMER	SIMPLY IRRESISTABLE	88
21	ROLLING STONES	BEAST OF BURDEN	78
22	LYNYRD SKYNYRD	FREE BIRD	75
23	DEF LEPPARD	POUR SOME SUGAR ON ME	88
24	STEPPENWOLF	BORN TO BE WILD	68
25	ROLLING STONES	BROWN SUGAR	71
26	BTO	TAKIN' CARE OF BUSINESS	74
27	DAVID BOWIE	LET'S DANCE	83
28	ZZ TOP	LEGS	84
29	SPIN DOCTORS	LITTLE MISS CAN'T BE WRONG	93
30	LED ZEPPELIN	STAIRWAY TO HEAVEN	72
31	DAVE MATTHEWS	WHAT WOULD YOU SAY	95
32	THE CURE	FRIDAY I'M IN LOVE	91
33	CCR	DOWN ON THE CORNER	69
34	BRUCE SPRINGSTEEN	GLORY DAYS	85
35	DAVE MATTHEWS	CRASH INTO ME	97
36	ZZ TOP	SHARP DRESSED MAN	83
37	SANTANA	SMOOTH	99
38	U2	BEAUTIFUL DAY	00
39	CLASH	ROCK THE CASBAH	83
40	BLACK CROWES	HARD TO HANDLE	91
41	PAT BENATAR	HIT ME WITH YOUR BEST SHOT	80
42	COUNTING CROWS	MR. JONES	94
43	U2	MYSTERIOUS WAYS	92
44	GEORGE THOROGOOD	BAD TO THE BONE	83
45	STEPPENWOLF	MAGIC CARPET RIDE	68
46	BRUCE SPRINGSTEEN	BORN IN THE U.S.A.	85
47	VAN HALEN	DANCE THE NIGHT AWAY	79
48	J. GEILS BAND	FREEZE FRAME	82
49	GRAND FUNK	SOME KIND OF WONDERFUL	75
50	ROLLING STONES	JUMPIN' JACK FLASH	68
51	STEVIE RAY VAUGHAN	PRIDE AND JOY	83
52	BLUES TRAVELER	RUNAROUND	95
53	BRUCE SPRINGSTEEN	PINK CADILLAC	84
54	DOOBIE BROTHERS	CHINA GROVE	73
55	BRUCE SPRINGSTEEN	DANCING IN THE DARK	84
56	BROWNSVILLE STATION	SMOKIN IN THE BOYS ROOM	73
57	VAN HALEN	JUMP	84
58	ROLLING STONES	GET OFF MY CLOUD	65
59	JOHN MELLENCAMP	PINK HOUSES	83
60	FABULOUS	TUFF ENOUGH	86

two of the most recent covers of *Rolling Stone* magazine featured Paul McCartney and the Rolling Stones. Legends. Yet, at the same time they were featured not because of what they had done, but because both were touring to promote their new albums. Rock & roll albums, I might add. Second, many of the songs on this list are newer songs. Even if I wasn't a DJ, I would still be buying CDs from Dave Matthews Band, Cold Play, Jack Johnson, Sugar Ray, U2, and Bare Naked Ladies, just to mention a few.

Dance for the Fun of It

Though critics debate who made the first rock & roll record, one thing that most would not bicker about is that every song in this issue's list is a true rock & roll song with a driving dance beat. There was no room for wimpy songs, slow songs, or songs that didn't make you get on your feet and do some genuine foot stomping on the dance floor on this list. Barry Manilow's "Copacabana" (catchy dance tune, but it ain't rock & roll) didn't stand a change of making the list, and we won't even talk about why the Backstreet Boys, N-Sync or Michael Bolton didn't make the cut. Every one of these songs is going to make you feel good. Sheryl Crow sang it for us all: "All I wanna do is have a little fun before I die." Wow, isn't that the essence of rock & roll—to have a little fun? Who says that all dance music has to have a techno, disco, rap, or funk beat? There are some great rock tunes for driving and there are also many (at least 200) for dancing to! So, if you are thinking

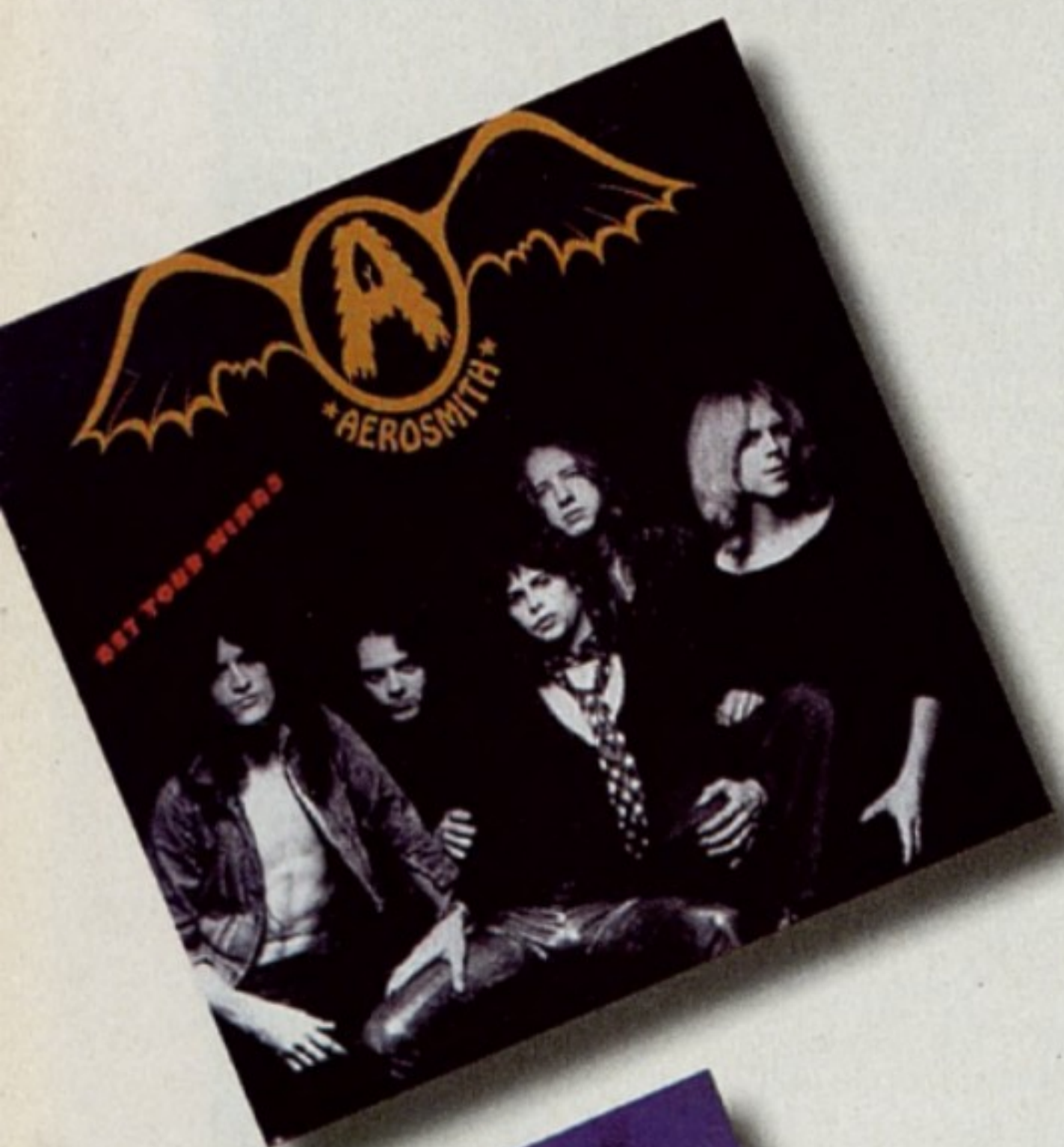


61	HOLLIES	LONG COOL WOMAN IN A BLACK	72
62	HOOTIE & BLOWFISH	ONLY WANNA BE WITH YOU	95
63	CCR	PROUD MARY	69
64	RED HOT CHILI	LOVE ROLLERCOASTER	97
65	SUBLIME	WHAT I GOT	96
66	ZZ TOP	GIMME ALL YOUR LOVIN'	83
67	CREED	HIGHER	00
68	SANTANA	MARIA MARIA	00
69	DAVE MATTHEWS	STAY (WASTING TIME)	98
70	DAVE MATTHEWS	CRUSH	98
71	ROD STEWART	FOREVER YOUNG	88
72	LIFEHOUSE	HANGING BY A MOMENT	01
73	CCR	BAD MOON RISING	69
74	RED HOT CHILI	GIVE IT AWAY	92
75	HOOTIE & BLOWFISH	HOLD MY HAND	94
76	10000 MANIACS	THESE ARE THE DAYS	92
77	KRAVITZ LENNY	AMERICAN WOMAN	99
78	ROD STEWART	HOT LEGS	78
79	STEVE WINWOOD	HIGHER LOVE	86
80	GEORGE HARRISON	GOT MY MIND SET ON YOU	87
81	DIRE STRAITS	MONEY FOR NOTHING	85
82	ZZ TOP	CHEAP SUNGLASSES	80
83	BAD COMPANY	CAN'T GET ENOUGH	74
84	CARS	SHAKE IT UP	82
85	GOLDEN EARRING	RADAR LOVE	74
86	DAVID BOWIE	MODERN LOVE	83
87	CCR	HEARD IT THROUGH THE GRAPEVINE	70
88	REM	THE ONE I LOVE	87
89	WALLFLOWERS	ONE HEADLIGHT	97
90	STEVE MILLER	JOKER	73
91	REM	SHINY HAPPY PEOPLE	91
92	SEMISONIC	CLOSING TIME	98
93	BON JOVI	ITS MY LIFE	00
94	SMASH MOUTH	CAN'T GET ENOUGH OF YOU	98
95	BARENAKED LADIES	IT'S ALL BEEN DONE	98
96	SHERYL CROW	EVERYDAY IS A WINDING ROAD	97
97	DAVE MATTHEWS	SPACE BETWEEN	01
98	SUGAR RAY	FLY	97
99	JOHN MELLENCAMP	ROCK IN THE U.S.A.	86
100	HUEY LEWIS	HEART OF ROCK N ROLL	84
101	KISS	ROCK & ROLL ALL NITE	75
102	BARENAKED LADIES	IF I HAD \$1,000,000	00
103	ROLLING STONES	HONKY TONK WOMAN	69
104	SMASHMOUTH	I'M A BELIEVER	01
105	STEVE WINWOOD	ROLL WITH IT	88
106	PETER GABRIEL	SLEDGEHAMMER	86
107	TOM COCHRANE	LIFE IS A HIGHWAY	91
108	QUEEN	CRAZY LITTLE THING CALLED LOVE	79
109	SISTER HAZEL	HAPPY	98
110	BARENAKED LADIES	ONE WEEK	98
111	BILLY JOEL	ONLY THE GOOD DIE YOUNG	78
112	SMASH MOUTH	ALL STAR	99
113	SUGAR RAY	EVERY MORNING	99
114	FOREIGNER	FEELS LIKE THE FIRST TIME	77
115	MIGHTY MIGHTY	IMPRESSION THAT I GET	97
116	MATCHBOX 20	3:00 AM	97
117	ROBERT PALMER	BAD CASE OF LOVING YOU	79
118	3 DOORS DOWN	KRYPTONITE	00
119	SMASH MOUTH	WALKING ON THE SUN	97
120	THIRD EYE BLIND	SEMI-CHARMED LIFE	97
121	LENNY KRAVITZ	ARE YOU GONNA GO MY WAY	93
122	JOHN MELLENCAMP	CHERRY BOMB	87
123	SMASH MOUTH	THEN THE MORNING COMES	99
124	LYNYRD SKYNYRD	WHATS YOUR NAME	77
125	FREE	ALL RIGHT NOW	70
126	CAKE	SHORT SKIRT, LONG JACKET	01
127	ROBERT PALMER	I DIDN'T MEAN TO TURN YOU ON	86
128	QUEEN	WE WILL ROCK YOU	76
129	TALKING HEADS	ONCE IN A LIFETIME	86

that your favorite rock classic isn't listed, maybe it's just because it's better suited for singing along to with the top pulled down (of your car that is) with the wind in your hair.

At times it is difficult for me to create a "top 40" list for this feature article. But, as I reviewed the survey results from our clients and then began to listen to each of these songs, my only problem was to limit it to only 200 instead of 2,000 of the greatest danceable rock & roll songs ever.

One of my favorite stories, which I share when people ask me how I got started as a mobile DJ, is that while my college roommates (back in the early 1980s) were having wild parties I was playing the music. Their drug of choice typically caused hangovers and there was always the possibility of an overdose. My high was coming from another source. The great feeling of hearing a driving beat from a great rock & roll song, where no matter how much your ears allow your spirit to inhale, you can't get enough. The only feeling that is better is when you know what rock & roll songs to play when someone shouts your way, "Play Something We Can Dance To!" Rock on. ■



130	OUTFIELD	YOUR LOVE	86
131	KID ROCK	COWBOY	99
132	JET	ARE YOU GONNA BE MY GIRL	04
133	BON JOVI	LIVIN' ON A PRAYER	87
134	JOHN MELLENCAMP	AUTHORITY SONG	84
135	SANTANA	OYE COMO VA	71
136	GUNS 'N ROSES	SWEET CHILD OF MINE	87
137	RAITT BONNIE	THING CALLED LOVE	89
138	DAVE MATTHEWS	BEST OF WHATS AROUND	95
139	AEROSMITH	JUST PUSH PLAY	01
140	CARS	JUST WHAT I NEEDED	78
141	GEORGE THOROGOOD	MOVE IT ON OVER	78
142	DOOBIE BROTHERS	LISTEN TO THE MUSIC	72
143	AEROSMITH	DUDE (LOOKS LIKE A LADY)	87
144	OZZY OSBOURNE	CRAZY TRAIN	81
145	ROLLING STONES	EMOTIONAL RESCUE	80
146	MOLLY HATCHET	FLIRTIN' WITH DISASTER	79
147	MOTLEY CRUE	GIRLS, GIRLS, GIRLS	87
148	FOREIGNER	URGENT	81
149	GRATEFUL DEAD	TRUCKIN'	71
150	BRYAN ADAMS	SUMMER OF '69	85
151	YES	OWNER OF A LONELY HEART	83
152	ROLLING STONES	MISS YOU	78
153	GRAND FUNK	LOCOMOTION	74
154	LOS LONELY BOYS	HEAVEN	04
155	JOHN MELLENCAMP	SMALL TOWN	85
156	RATT	ROUND AND ROUND	84
157	GREAT WHITE	ONCE BITTEN, TWICE SHY	89
158	POISON	TALK DIRTY TO ME	87
159	MOTLEY CRUE	SMOKIN IN THE BOYS ROOM	85
160	SCORPIONS	ROCK YOU LIKE A HURRICANE	84
161	ALLMAN BROTHERS	RAMBLIN' MAN	73
162	LYNYRD SKYNYRD	YOU GOT THAT RIGHT	77
163	CLASH	SHOULD I STAY OR SHOULD I GO	83
164	LITTLE FEAT	OH, ATLANTA	74
165	FOREIGNER	HOT BLOODED	78
166	DOOBIE BROTHERS	TAKE ME IN YOUR ARMS (ROCK ME)	75
167	STEVE MILLER	ABRACADABRA	82
168	THIN LIZZY	BOYS ARE BACK IN TOWN	76
169	LOVERBOY	WORKING FOR THE WEEKEND	81
170	VAN HALEN	DANCING IN THE STREET	82
171	RARE EARTH	GET READY	70
172	CARS	LET'S GO	79
173	GOLDEN EARRING	TWILIGHT ZONE	83
174	VAN HALEN	PANAMA	84
175	STEVE MILLER	ROCK 'N ME	76
176	DAVID BOWIE	FAME	75
177	T. REX	BANG A GONG (GET IT ON)	72
178	POISON	NOTHIN BUT A GOOD TIME	88
179	VAN HALEN	(OH) PRETTY WOMAN	82
180	AC/DC	BACK IN BLACK	81
181	BILLY SQUIRE	STROKE	81
182	STEVIE RAY VAUGHAN	HOUSE IS ROCKIN'	89
183	ROLLING STONES	SHATTERED	79
184	ELTON JOHN	PHILADELPHIA FREEDOM	75
185	RAM JAM	BLACK BETTY	77
186	QUIET RIOT	CUM ON FEEL THE NOISE	83
187	GRATEFUL DEAD	CASEY JONES	70
188	LITTLE FEAT	DIXIE CHICKEN	73
189	BLONDIE	ONE WAY OR ANOTHER	79
190	TWISTED SISTER	WE'RE NOT GONNA TAKE IT	84
191	KORN	WORD UP	05
192	VAN HALEN	YOU REALLY GOT ME	78
193	MODEST MOUSE	FLOAT ON	04
194	CHEAP TRICK	I WANT YOU TO WANT ME	79
194	DEF LEPPARD	ROCK OF AGES	83
196	EVERCLEAR	WONDERFUL	00
197	FOGHAT	SLOW RIDE	76
198	ELO	DON'T BRING ME DOWN	79
199	TOM PETTY	AMERICAN GIRL	76
200	ROLLING STONES	IT'S ONLY ROCK 'N ROLL	74

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- 2) PLAY. 3) SMILE.
- 4) REPEAT.

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How do you relate to rap music and how does it relate to your audiences? A unique approach to an often challenging genre.

unwrappingrap

By Mark Johnson

We've all had a conversation where the client says something like this: "Don't play any of that rap music... but make sure you have some Will Smith, Outkast, or MC Hammer." So what really defines rap music and why does it encompass such a wide variety of expressions?

Wordplay

While there are many possible answers to this question, I think I can shed some light on the significance of the word and perhaps clear up some misconceptions. First, I believe the word "rap" draws a lot of its meaning from the shortening of the following related words: "rapport," "rhapsody," and "rapture." Allow me to explain.

Webster's Dictionary defines "rapport" as "a relation marked by harmony, conformity, accord, or affinity." These ideas can all be applied to rap music, as it is usually a conversation between two or more people using a localized dialect that only the participants can understand. Almost like a secret code used to communicate without letting others know what you are talking about.

We all hear the slang referenced in these songs. At first we are on the outside but as the song is played over and over, we can identify what the slang means. "Benjamins," "five-o," "crib," and other words are initially baffling, until you understand them in their new context. Once you figure them out or someone explains them to you, you are on the inside and the whole sentence makes more sense.

Perhaps the song that claims the earliest rap reference would be the obvious "Rapper's Delight." Clearly that is a groundbreaking 1980 song that included sampling as well ("Good Times" by Chic). Mobile DJs owe a lot to that history.

I could go a step further. In 1970–71 there was a song called "The Rapper" (The Jaggerz) in which a guy was trying to relate, i.e., rap, to a girl for carnal purposes. Here, he isn't using a separate dialect, just trying to talk to a girl on her terms.

So far, my discussion of "rapport" hasn't involved music. That's where "rhapsody" comes in. Webster's defines a "rhapsody" as "a musical composition of irregular form having an improvisatory character." Wow. If that definition doesn't explain rap music to the uninitiated, then what does?

Webster's also adds "(1): a highly emotional or literary work (2): effusively rapturous or extravagant discourse." Extravagant discourse? Isn't much rapping essentially glorified bragging? I've not met or heard of a shy rapper.

It's interesting that one of the definitions of rhapsody includes the word "rapturous." "Rapture" is defined as "(1): a state or experience of being carried away by overwhelming emotion (2): an expression of ecstasy or passion." Blondie's 1980 hit of the same name speaks both from the heart (rapture) and includes her rapping at the end.

Express Yourself

Upon further review of many rap songs, both offending and nonoffending, there is an interesting difference between types. Most offending rap songs are first-person diatribes announcing the rapper's superiority and overconfident position in life. In essence, he/she demands respect and expects to get it.

The tone throughout nonoffending rap songs is usually a second or third-person reference, e.g., Will Smith's "Miami" or "Baby Got Back" (Sir Mix-a-Lot) speaking about someone or something else, usually in a positive way. There are exceptions to both, but these two divisions may apply to 95 percent of rap songs.

The offending rap songs also tend to require some form of street credibility, typically reviewing the rapper's personal history of growing up poor and troubled and having to fight to survive. The *Fresh Prince of Bel Aire* need not apply. Even

At first we are on the outside but as the song is played over and over, we can identify what the slang means.

Eminem may have overstayed his welcome in this regard. You can't have \$40 million in the bank and write about your troubled life anymore.

One evening I was talking a late train home and there were two urban youths in the seat in front of me with their boom box. Not too loud, but loud enough that I could hear the music and vocals. I recall one of them critiquing the song by saying, "That's not rapping, that's just rhyming".

The urban youth on the train was complaining that there was no emotional value to the song, that anyone with a thesaurus can put together a bunch of words that rhyme. And after seeing Rapping Rodney or the Pillsbury Dough Boy doing a "rap" commercial, one can see how pseudo-rapping can actually come across as insulting and embarrassing. It's rhyming, yes, but definitely not rapping.

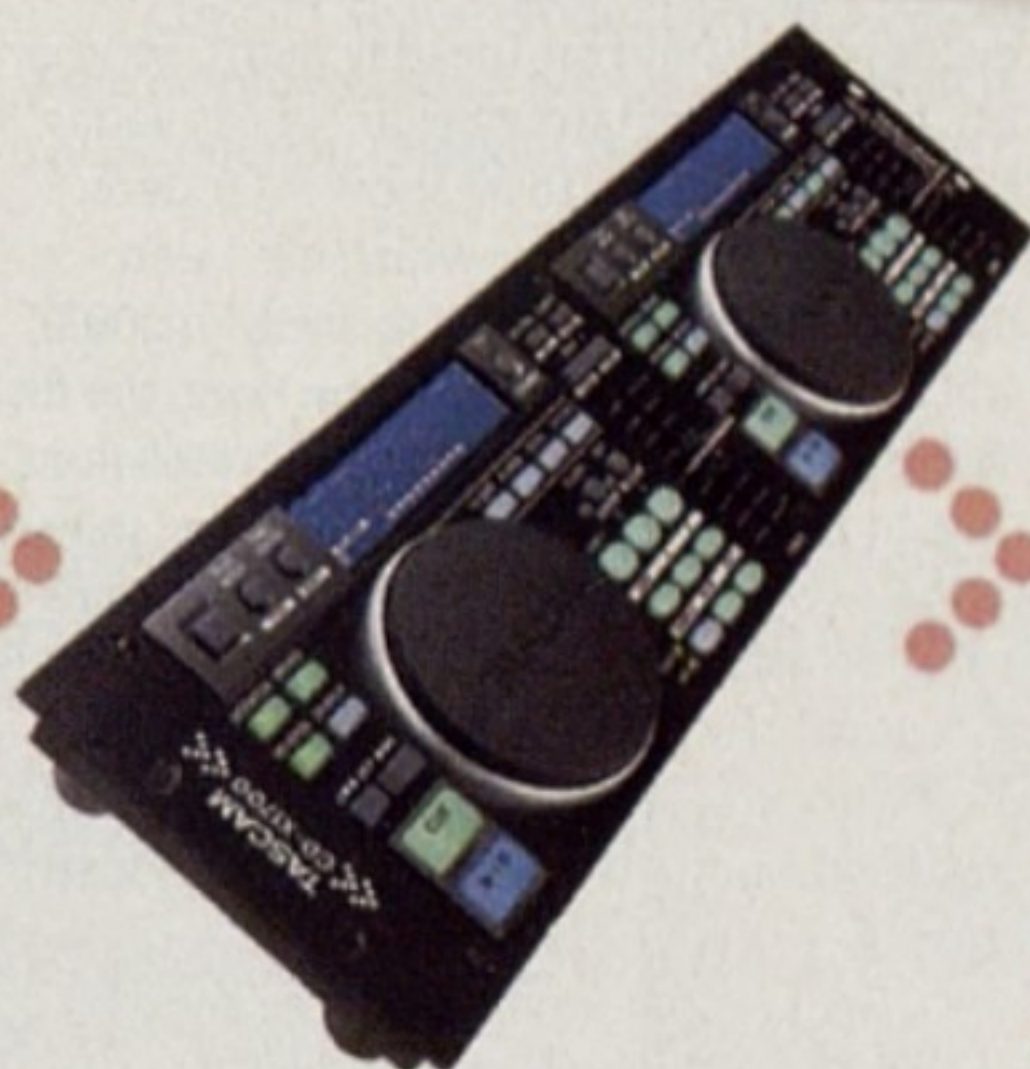
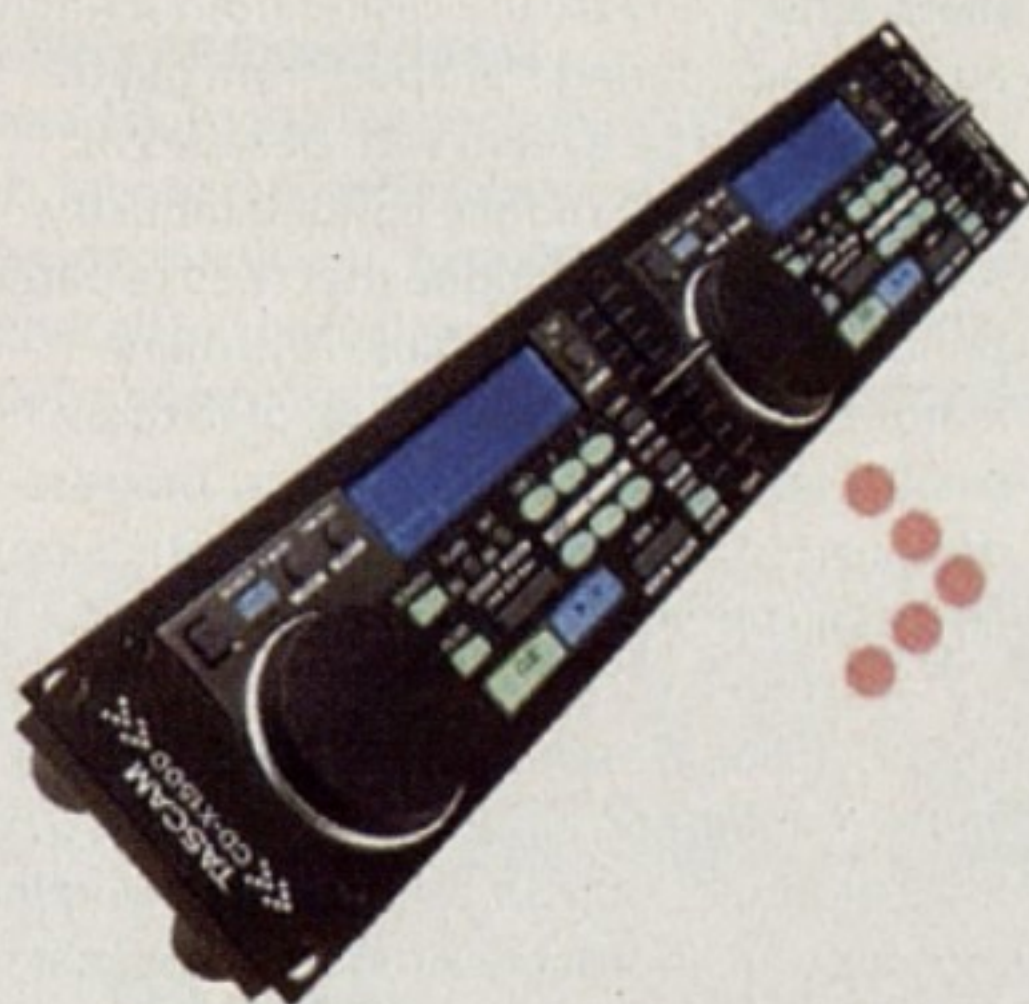
So a song that contains slang words, with a possibly "irregular" form speaking, which also comes from the heart—that is, a heart that's been through trials—is considered a rap song. While the majority of rap artists tend to be of an urban flavor, some white performers can succeed in this genre while other white and black performers may fail.

Holla If Ya Hear Me

Does the above-mentioned client really mean "Don't play any black music" when they call it

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rap music? Everyone loves Will Smith and Sir Mix-a-Lot. This contradiction should bring some caution during the event, as many popular songs are not the truly aggressive rap songs that the client is concerned about. Like the FCC and obscenity, how can you tell without clearly written guidelines? It would be highly unlikely that a client will specify actual songs.

I would not put MC Hammer or Will Smith in the same category as some of the very aggressive rap artists, any more than I would include Luther Vandross or Peabo Bryson. And it's not a color thing either. Marilyn Manson, Limp Bizkit, and other white artists can offend just as much as the aggressive black rap artists can.

Most of the aggressive rap music, while accurate to the definition of rapping, tends to be disrespectful, overly boastful, and typically not that pleasant to listen or dance to. There is an anger to their interpretation of rapping that unfortunately casts a dark cloud over the entire rap genre.

In contrast, Will Smith, MC Hammer, Sir Mix-a-Lot, and plenty of other positive rap artists are always welcome at mobile DJ events. Some artists play it both ways with less offensive, peppy songs and other downright offensive tracks (for instance, Eminem's "The Real Slim Shady" and "Without Me").

Basically it's a matter of hearing not just what the client is saying, but what the client "means." Most events at which mobile entertainers perform don't have room for the aggressive rap artists, whether they are black, white, or green. ■

Check out the following links...

For extensive (user-supplied) info on the origins and development of rap music:

http://en.wikipedia.org/wiki/Hip_hop_music

For an overview of all rap styles:

www.allmusic.com



Awards Back in Vegas

As part of the Mobile Beat 10th year Anniversary DJ Show and 100th Issue Celebration, the American DJ Awards will return for a special Hall of Fame induction ceremony honoring seven of the top innovators in the Mobile DJ industry. The event will be held on Tuesday night, February 21, 2006, at the Stardust Hotel in Las Vegas, Nevada, and is free to all show attendees.

The awards show, which has been presented six times (most recently in 2003), will be hosted this year by John Rozz, the first inductee into the Hall of Fame in 1997. Rozz said, "It is my honor to host the show...so many industry pioneers have paved the way for our profession as it stands today." Inductees are selected based on 25 years or more in the DJ business combined with a significant contribution that has benefited the industry at large.

The original producer of the show, Ken Knotts, has said he is happy to see the show return. Due to time constraints, the competition aspect of past shows has been dropped for 2006, but a "Best of the DJ All Stars" with Jim Johnson will wrap up the night.

As an added feature that evening, attendees will be able to see exhibits from the Mobile DJ Museum. The museum display features DJ paraphernalia going back almost 40 years.

Information about the show as well as highlights from past events can be found at www.americandjaward.com.

Lighting Giant Endorses Light Cases

Arriba Cases (www.arribacase.com) created a buzz among DJs and VJs in 2005 when it introduced the first line of soft cases designed specifically for mobile lighting fixtures. Now the company has received another roar of approval, this time from a leading lighting manufacturer: Well-known supplier American DJ has announced its endorsement of Arriba Cases, calling them an affordable way for lighting users to protect their investment in gear.

"We are endorsing Arriba Cases and recommending them to users of our lighting products, because they are so affordable

and convenient, yet at the same time offer a high degree of protection," said Scott Davies, General Manager of the American DJ Group of Companies.

Made of a durable synthetic material, soft, padded Arriba Cases protect mirrors, glass, lenses, and fixture casing from scratches and damage during transport from gig to gig. Designed by a team with decades of experience in the mobile lighting industry, Arriba Cases are so unique that they're patent pending. The very affordable Arriba line features cases for a wide range of fixtures, from small lasers to centerpiece effects. They are designed to work with lighting products from all major suppliers.

"Arriba Cases offer a tremendous value for the dollar," added Davies. "We feel Arriba will do for lighting cases what American DJ did for DJ lighting, which was to provide working pros with an affordable alternative to what's previously been on the market."

Double in Six?

"I can help any DJ double their business in six months or less...guaranteed." These confident words come from Mark Imperial, a leading national authority on DJ marketing and the creator of the powerful new course, The DJs Edge Marketing System: The Most Powerful Strategies Ever Created for DJ Entertainers.

"I have consistently made a six-figure-a-year income as a single operator DJ and I'm convinced that anyone can copy what I do once they understand it," says Imperial. "The hardest thing for people to believe is that it can happen for them. Ninety-nine percent of all DJs don't realize how easy it really is to bring in over \$100,000 per year from each system they book out."

Mark teaches "offbeat" techniques to dramatically improve face-to-face selling. His system (two manuals with over 500 pages, nine CDs with audio coaching, all marketing tools included) is offered with a 100 percent guarantee.

Included with the system is a membership to Imperial's Master Entertainer Inner Circle, an "underground," elite group of renegade DJ marketers and performers.

DJs who don't let their egos get in the way of better marketing. Marketing breakthroughs and performance strategies are shared through newsletters and events.

For a free report about The DJs Edge Marketing System and information on the Inner Circle, call 1-888-304-2051 extension 17, 24 hours a day.

Gear Book Updates

A number of entries in the latest Mobile beat Gear Book had errors, which we would like to remedy here.

The listings for Disc Jockey Supply (www.djsupply.com), which appeared in the sections for Dealers-DJ Products, Dealers-Karaoke, and Dealers-Online, listed an incorrect 800 number. The correct number is: 1-888-DJ-SUPPLY.

Under Associations and DJ/KJ Insurance, the Global Mobile Entertainers Association (www.globalmobile.org) listing was missing a toll-free number and fax number. The toll-free phone number is 1-877-DJ-ASSOC and the fax number is 1-607-729-1485. The city should have also been listed as Johnson City, NY, rather than Johnston City.

Calling All Entertainers...

Canada's Segue Productions invites DJs, KJs, VJs, interactive entertainers, singers, dancers, clowns, magicians, hypnotists, etc. to come one, come all to the first ever Entertainer's World 2007 Conference and Trade Show for a showcase

of technology, training, and networking for professional entertainers.

Produced and managed by Segue Productions Entertainment and Event Services on behalf of the North American Entertainment Group, the conference will take place at the Toronto Airport Marriott Hotel, 901 Dixon Road, Toronto, Ontario, Canada, from April 4-7, 2007.

EW 2007 will include a number of exciting events. The DJ Association Conference will feature a meeting of executive members or designates from many regional and national DJ associations in North America. Competitions for the best performances, with great prizes and awards, include karaoke singing, karaoke hosting, interactive DJ/KJing, a DJ spin-off, and a stand-up comedy competition. Marketing and more will be covered by the Business Card and Brochure Contest and the DJ Van Competition.

Show seminars will offer tips and techniques to help improve your business and your presentation. Learn about new technology available to entertainers during two value-packed days of product exhibits. Exhibits run Friday from noon to 7:00 p.m. and Saturday from noon to 6:00 p.m. A full slate of parties and a pub crawl round out the festivities.

Contact Segue Productions at 519-240-7366 or info@segueproductions.net. Watch www.segueproductions.net for updates.

THE ULTIMATE dj battle

The Ultimate DJ Battle

In March 2006 the Ultimate DJ Battle will be held in Rotterdam, the Netherlands. Five DJs from five different continents will try to break the current Guinness World Record for "nonstop DJ-ing." The record currently stands at 84 hours, but the aim of the Battle is to hit the four-day limit with a total of 96 hours.

The DJs will all have to perform in one club and they will each have their own room. The Guinness World Record Organization fully supports the contest, which will follow the official rules of the GWR. The winner of the contest will receive 10,000 euros, international press attention, a big audience to play for, and a free trip to Holland!

The selection procedure has begun and organizers are currently looking for DJs brave enough to perform in the contest. Every DJ can apply; the contest is open to all dance DJs around the world. Contestants are asked to send some information about themselves, such as a biography and a picture, but they also need to fill in an extensive questionnaire. This is the most important part of the selection procedure, because the contestants will be selected on the basis of their motivation.

For more information about the contest and the selection procedure check www.ultimatedjbattle.com. ■

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suburban cowboy music

The successful vision of Jan Slow and the Vanishing Cowboys

By Greg Tutwiler

I doubt that this industry will really ever change. I've been a mobile DJ for 20 years, a KJ for 13 of those, and I'm friends with guys who were mobile jocks in the '70s, when the mobile entertainment industry was in its infancy. Because of the nature of the environment in which we choose to make our living, price undercutting, and competition from rival companies of lesser quality are just part of it—have been from the beginning. That said, there are ways to combat the competition, if you can think out of the box and are willing to go down paths less traveled. I met up with one such entertainer who took his love of singing from the bowels of the karaoke joints to the front line of music entertainment.

Suburban Cowboy Music

Long Island, NY, entertainer Jan Slow has found a way to turn singing karaoke tracks into an entertainment business without having to deal with the low-ballers and the Radio Shack hack KJs. By day, Jan is a licensed clinical social worker whose job includes bereavement counseling for children and their families. But at night he becomes Jan Slow and the Vanishing Cowboys.

He began singing in bands during college in the early eighties. "In 1982 I sang at open mic nights in a country band in Boston," Jan recalls. "I moved to Long Island in 1984 and couldn't find a country band to sing with. I came across an ad for background tapes. So I bought about a dozen tapes and began singing on my own." He eventually discovered karaoke nights and realized he was the only one singing country songs; not too surprising for Long Island. Jan came up with an act: simply singing his favorite songs using



the karaoke cassettes. "I invented a name, the Vanishing Cowboys, and began building an extensive library of songs. I would sing for parties and then DJ between my own sets. I began hiring myself out as a singer/entertainer with karaoke who was also a DJ." Of course the band doesn't really exist, but it adds to the novelty of the act.

"It's taken some time for people to appreciate what 'me and the boys' can do, but it's been fun." Jan and his "band" perform at senior citizen communities, corporate functions, and private parties. "I play country dances for the local country music association, and one or two local bars, and occasionally ski resorts and festivals." Also reaching out beyond the weekly round of gigs to sing for a wider audience, Jan recently finished third in the Marlboro Talent Roundup.

From Covering Hits to Rolling His Own

"Country music has changed very quickly," says the singer. "It's not as honky-tonk as it once

"I would sing for parties and then DJ between my own sets. I began hiring myself out as a singer/entertainer with karaoke who was also a DJ." – Jan Slow

was; that's okay and too bad at the same time. However, I can still have 'the boys' play a song that's 10 years old with heart because 'we' play what we like. And if I can't sing a new song, I'll still DJ it during the night when I rest my voice. So people can always hear the songs they like."

After performing so much popular country music, the creative bug finally bit. Jan recently recorded a CD of his original country songs titled *Blue Jean Shake*, and, according to Steven J. Francis of Long Island Entertainment, "With this release, Slow has once and for all stepped up to show what he can do as a legitimate country singer. *Blue Jean Shake* shows Slow to be far more than the 'novelty' act he was first recognized as."

To those considering following Jan's example, the singer says, "My advice is to use the best equipment you can afford, play any job you can, regardless of the pay, and always have fun. Arrive early, stay late, and practice often."

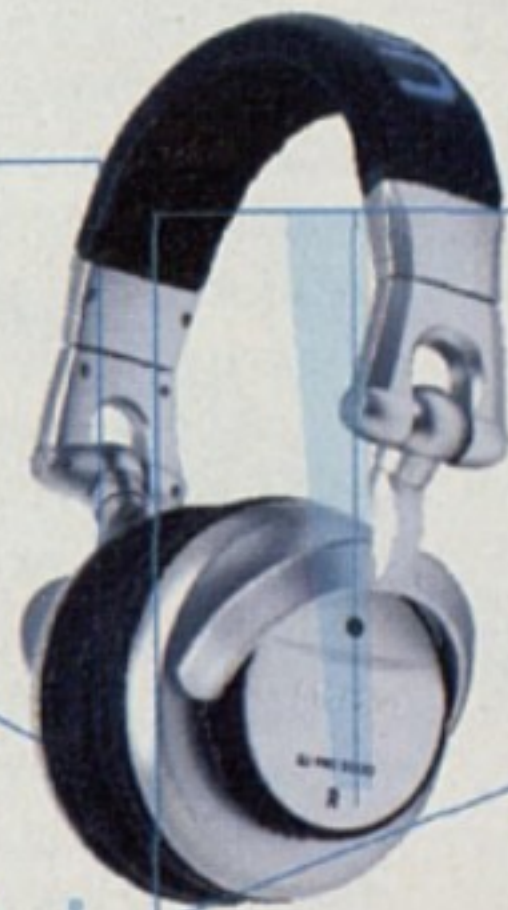
So, if you find yourself wondering how you're ever going to beat the constant competition flooding through the backdoor of this industry, maybe Jan Slow has an idea that just might work for you—that is, if you can sing well enough to pull it off. ■



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No, it's not the latest party drug—it's a way

By Jim Weisz

L leading prospective clients to your Web site has become increasingly difficult with the number of DJs who now have Web sites. A few years ago it wasn't as complicated to achieve good search engine positioning. However within the last year or two it has become a daunting task—even for DJs whose Web sites have always shown up well in the search engines

Hit Me with Your 'Rithm Stick

Search engines change their algorithms—the way they determine the order of results for searches—quite often, which makes it a challenge to keep your Web site near the top of the results. There are many search engine experts and Web sites who speculate about the different algorithms but no one knows for sure about all the specifics behind them.

It is known that most search engines have their own proprietary algorithm which is why your Web site may show up well on Yahoo! but not on Google. For instance, I did a search for Chicago DJ on both Yahoo! and Google. There were only 3 Web sites that showed up on the first page of results for both engines. It's inconsistencies like those that make you want to pull your hair out. Since no one knows the algorithms, you can tinker with the metatags and text on your Web site and still not see any change in the way you show up. So what can you do to make sure prospective clients find your Web site? The answer is a simple three-letter acronym: PPC.

I found out that the search engines were changing their algorithms more frequently thus making it more difficult to achieve high positioning without spending some money.

higherwithppc

to rev up your search engine placement and connect with more clients

Now We're Clicking

Pay-per-click (PPC) advertising originated sometime between 1998 and 2000 (there are varying reports regarding when it actually started). One of the first Web sites that offered PPC advertising was GoTo.com, which was called "cost-per-click" at that time. They boasted traffic with "hundreds of millions of searches" through their partner Web sites, which included America Online, Earthlink, CNET, Netscape, and others.

At the time, the concept was pretty radical: charge companies a fee every time someone finds their Web site through the GoTo network. You could pay as little as a penny per click to send a targeted lead to your Web site. The concept didn't take long to catch on, as Google launched its AdWords program in late 2000.

In 2001 GoTo changed its name to Overture and rebranded their service as "pay for performance" advertising. Around October 2003 Yahoo! acquired Overture, just a few months after they had also bought the Inktomi service.

Perking Up Prospects with PPC

I launched a Web site for my DJ company in 2000. I spent hours researching the way the search engines worked and have constantly tweaked my Web site to achieve high search engine positioning. From 2000 until about 2003 more than 90 percent of my business came from people who found my Web site. Over that time I didn't do any print advertising and I've never had my company in the phonebook. I was certainly satisfied with the number of leads I was getting from my Web site. Since that was my only form of advertising, my only expense for it was the cost of the Web site hosting and my time. I was familiar with PPC advertising, but since I was getting such good results on my own I never considered it.

When I relocated to Dallas in late 2003, I was able to make some adjustments to my Web site and achieved decent search engine positioning. However, it took a lot more time than it did when I first launched my Web site a few years before. At

the time I thought it was because I was trying to reestablish my Web site for a new market. After a bit of research though, I found out that the search engines were changing their algorithms more frequently thus making it more difficult to achieve high positioning without spending some money.

Over six months I had noticed that my Web site wasn't showing nearly as well as it had in the past. Even though I had always dismissed PPC advertising, I figured I'd give it a shot. I decided to start with Overture and then open a Google AdWords account depending on how the Overture campaign went.

Overall, the sign-up process was fairly easy and straightforward. I chose the phrases I wanted to pay for and set daily and monthly spending limits. The limits are great for people who want to stay within a certain budget. If in a particular day I get enough clicks to meet my budget then my Web site will stop showing up as a PPC result for that day. The same holds true if I meet my budget before the month is over.

I wasn't sure how quickly I would see results, so I was very happy when I began seeing some additional Web site traffic within 24 hours. Up until the time I started my PPC campaign in early September, it had been my slowest year ever for leads. Within a matter of a few days I started getting a lot more e-mails letting me know people were using my availability checker from DJ Intelligence. As a result I was getting more calls and e-mails than I had gotten in months.

A useful feature of the Overture Web site is a control panel that includes statistics for your PPC campaign. After six weeks of PPC advertising, I had a total of 11,446 impressions (the number of times I showed up as a result for one of my search phrases), 76 clicks (the number of times someone actually clicked my link and went to my Web site) and spent a total of \$26.35. I have booked several events since starting my PPC advertising, so I more than paid for what I've spent so far.

Is PPC for Me?

Eric Cassidy, owner of Steel City DJ, based in Pittsburgh, has also had positive results with PPC advertising. Eric uses Google Local and Yahoo! Local, which means his Web site will only show up for people searching for cities within 100 miles of his address. He said about 75 percent of his Internet bookings are people who found him through his PPC advertising with the two search engines. He spends between \$40-\$80 per month and has been doing PPC advertising for his DJ company for about 15 months. His advice to anyone considering PPC advertising is, "If you have an extra \$50 to spend a month on advertising and you know how to use PPC effectively with relevant terms and bidding correctly...then PPC is a great way to get a lot more bookings."

If managed well, PPC can help you can boost the number of leads you get, while requiring a relatively small expenditure. If you book one event per month from your PPC advertising that should more than cover your cost. Since you can set daily and monthly budgets you don't have to worry about spending more than you want and can control the amount you do spend.

A nice aspect of PPC advertising is that there is no contract and no commitment. With Overture there is a minimum deposit of \$50; depending on the limits you set and the number of phrases you're paying for, that can last a while. If you aren't satisfied with the results you can turn your account off simply by logging into your control panel.

If you're looking for an increase in traffic to your Web site and additional leads, PPC advertising should be on your list of possible approaches. I always thought my Web site would do well enough in the search engines that I wouldn't need it. However, I have become a PPC believer, after seeing the results it generated in just a 6-week timeframe. I would recommend it as a great way to make your Web site work harder for you. ■

business compliance

a few simple rules for success

Solidifying your company's ethical reputation: priceless

By Larry Williams

As common as it is for the observers of our industry to focus on our performance characteristics, there are also times when the actual presentation of our business compliance how we deal with issues common to all small businesses can positively or adversely effect how we are perceived. Whether you are a full-time or part-time DJ, single-op or multi-op company, or career-driven or recreational DJ, there are standards of business conduct and practices that are necessary and expected by consumers and other members of the business community.

License to Thrill

We all know that a business license is a time-honored tradition for any professional business. But can noncompliance when it comes to a license have an adverse affect on our perception with the public? For years, the covert nature of our business operations has encouraged many within the DJ realm to operate "under the radar." After all, it is fairly easy to not comply.

A customer, however, will see this license as a reaffirmation of the legitimacy of your operations. To be considered on par with other members of the business community can add a tremendous level of reassurance to consumers, especially when you consider the idea that the general perception of our industry has been tainted for many years. For the minimal annual cost, it seems logical to include a license in your business repertoire, considering the positive, reassuring effect it could have on potential clients' perceptions.

Oh, Telephone Line

A business telephone line is also a very important component of operating a business. Yes, a cell phone is easier and sometimes more convenient. But consider again what would add greater legitimacy to your business. Customers have

a great fear of handing off their hard-earned money to someone who may be difficult to track down. Cell phone numbers are not obtainable by directory assistance. If found, one cannot even gather the owner's name and/or address. The same is true for many residential land lines. Where potentially thousands of dollars are exchanging hands, "customer reassurance" is reason enough to possess a business telephone line that is established, easily obtainable, publicly posted and accessible. Plus, in most cases, it is easy to have calls forwarded to your cell phone or other more convenient location.

Blessed Insurance

It would be very difficult to find any storefront business that would run the risk of non-compliance when it comes to this issue. For decades, "slip and fall" accidents have risen to the forefront of concern for brick & mortar business owners. Let's look at liability issues as they pertain to the very mobile and directly accessible aspects of our profession. In most cases, our audience members have direct contact with us and nearly every piece of our equipment. The inherent risks associated with the sound and lighting equipment in our setups can be of special concern to banquet facilities and customers. As mobile entertainers, we should all be especially cognizant of and determined to safeguard the interests of our audience participants in this area.

An Ounce of Prevention

Jeremy Miller, the current president of the Nevada Disc Jockey Association, believes the perception of our industry would take a quantum leap if all DJs were to comply with these rather inexpensive forms of business compliance: "Our fear of an uninsured motorist with an invalid driver's license parallels the consumer perspective of our business practices. A similar amount of risk is involved when a customer makes a transaction with a DJ who skirts the responsibility of professional business ethics!"

When we project a professional, ethically compliant approach to business, we establish our position as a viable and welcome partner within the framework of community involvement. "The

peace of mind that potential customers feel by knowing you are not a fly-by-night company secures your position to serve them," Miller adds. "When we uphold professional business practices we solidify our worth and acceptance within the community."

If you want to be as respected as any other member of the business community, you must appear to be as compliant and socially responsible as everyone else. Consumers expect and deserve an assurance that everyone they deal with who operates a business for financial gain ethically responsible, and business compliance is one way to provide such assurance. The positive perception of our industry depends on it! ■

Since 1990, Larry Williams has owned the Reno Tahoe DJ Company. He is a member of the American Disc Jockey Association and has served four years as President of the Nevada Disc Jockey Association.

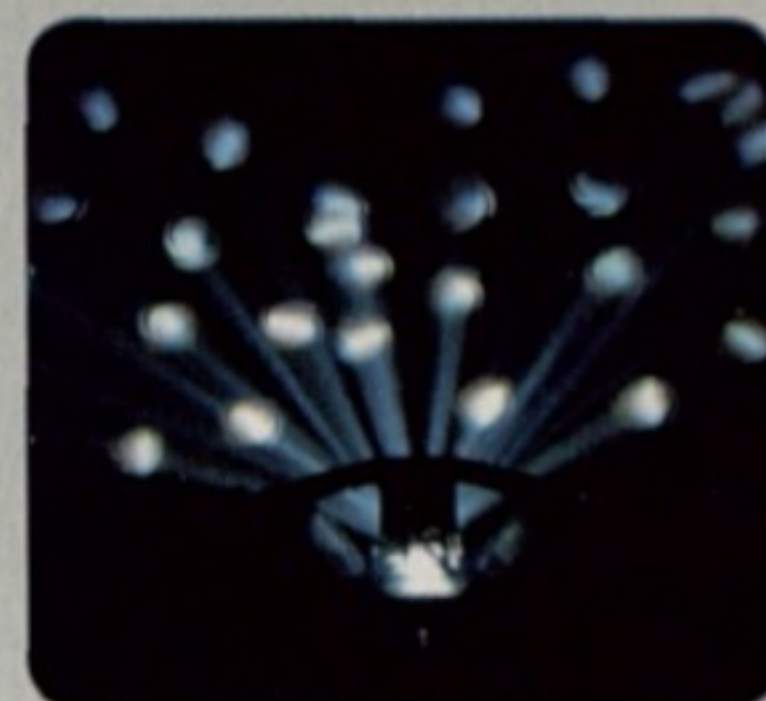
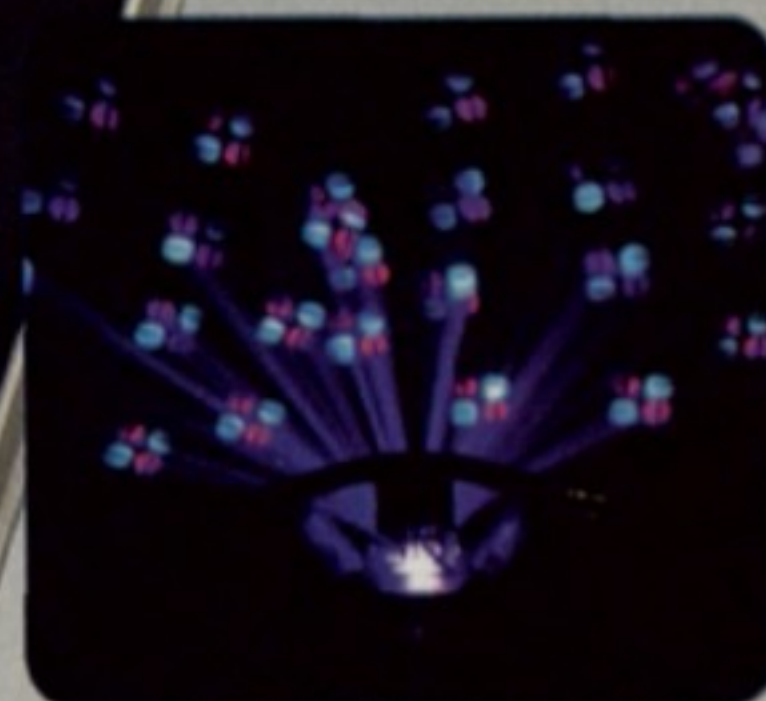
The peace of mind that potential customers feel by knowing you are not a fly-by-night company secures your position to serve them." – Jeremy Miller, President, Nevada Disc Jockey Association

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Proper legwork all year long with reduce your pain at tax time

By Mike Ficher

American founding father and noted Renaissance man, Benjamin Franklin, observed, "In this world nothing is certain but death and taxes."

Even in the spinning disco ball of the mobile entertainment world, taxes are the unexpected silence, the skipping disc, the flopped routine that distracts, irritates and annoys our pursuit of excellence and greater profit. But, they are certain. Rather than allowing taxes to disrupt and distract from your business focus, simply by engaging prudent planning, maintaining valid records, and contracting with exceptional professionals, you can render the exercise much more tolerable and much less challenging.

For Your Records

The simplest, most effective means to start on your path to tax sanity is "get a receipt for everything," according to Keith Alan of Keith Alan Productions (serving the Northeast United States from Prospect, Connecticut). Sounds basic, but how many times do you fail to ask for a receipt for toll or parking, toss away a receipt after a potential business purchase, or randomly scatter receipts throughout your car, home, office, child's school backpack, etc.?

In addition to receipt retention, develop a system to file records on a timely basis. In your car, organize your fuel receipts in an envelope or clip. Be diligent about obtaining a receipt and file the voucher immediately in your designated place. Record your odometer reading on the receipt. Enter the receipts in a spreadsheet to compile totals and averages, but retain the original receipts to support your schedule.

In your home, designate a folder, shoebox, accordion file, binder, or an

envelope to file anything business related. Consider organizing as you go with envelopes labeled "Media/CDs," "PC," "Transportation," "Promotion," and whatever other categories into which your expenses fall. And, exercise industriousness about filing on a timely basis.

If you contract with an accountant, you will save money by doing the groundwork yourself and allowing them to focus on optimizing your return instead of processing receipts and generating schedules. If the Internal Revenue Service conducts an audit, your schedules and receipts will facilitate an efficient (read: less painful) review of your case.

Tax Ferrellization

To insure that you present an accurate picture of your business, Alan recommends borrowing a line mobiles share with their potential clients, à la Mark Ferrell's "Worth" philosophy: "Hire a professional and don't hire by price! We, as qualified DJs, want to charge top dollar because we are professionals. In turn, I am willing to pay for that same professionalism. I use a professional CPA (Certified Public Accountant), who is open throughout the year, not a 'tax preparer,' who is open from January to April."

Use programs such as QuickBooks, Quicken, Peachtree Accounting, or Excel to compile expenses, distribute your checkbook activity, track revenue sources, or produce your books. Whether you prepare your own taxes or contract a professional, the work will save you time—and money.

Deduct What?

The advantage, Alan notes, to contracting with "an aggressive accountant, one that will work on your behalf" is the potential to identify all allowable expenses.

"There are several deductions that most DJs overlook," notes the DJ, who has operated as a full-time mobile since 1993. "For instance, do you deducting your cable

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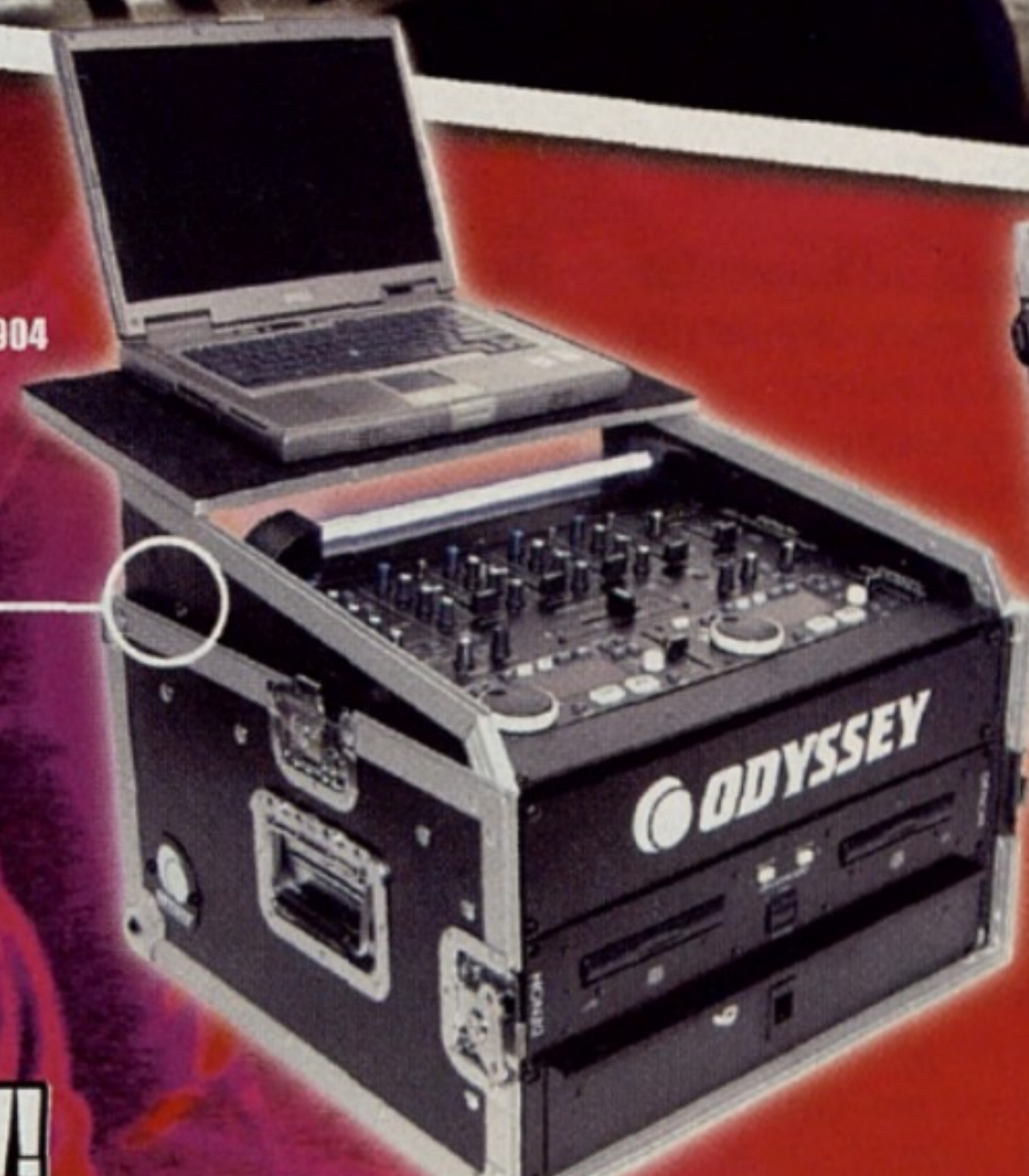
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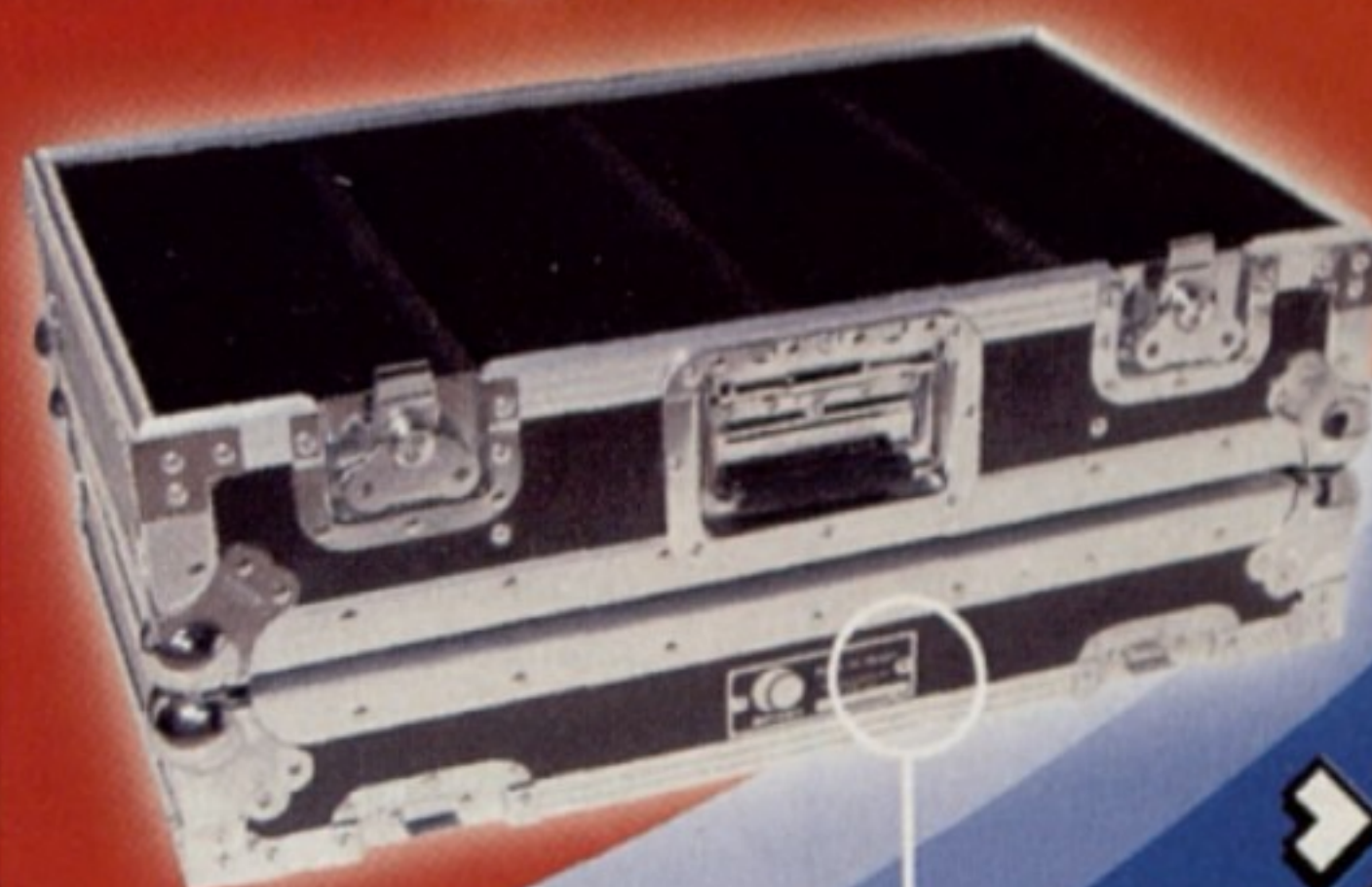
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or satellite TV? You should be. I am. As a DJ, I need to know what the kids are listening to and what videos they are watching. Therefore, I need to have MTV. I have to pay for that service, so I deduct it."

Alan's point is to think about everything you pay for from the perspective of its possible relationship to your business. But, as with any tax or accounting issue, please consult with your own local professional before taking any deduction.

To Legit To Quit

With an estimated 80 percent of the mobile jocks in the industry working as part-time professionals, Alan offers another thought for your tax situation: "Become a legitimate business." Obtain a business license (requirements vary from state to state, county to county and/or city to city). File a fictitious business name statement. Weigh and decide the best business structure for your operation.

Basically, three structures exist for business formation—sole proprietorship, partnership, and corporation. All possess advantages and disadvantages for tax situations—and beyond. However, many jocks are finding, as Alan noted, that "forming either an LLC (limited liability corporation) or a corporation" might be a prudent business move.

"I wish the LLC option was open to me when I formed my corporation," says Alan. "It's a relatively new business entity that offers the protection of the corporation without all the paperwork headaches." Even though my company, Dance Express, is a part-time venture, I formed an LLC earlier this year to further credibility with clients and utilize the exposure limitations of the corporate structure.

Not all states allow LLCs. Check with an accountant, or lawyer, or visit the numerous Web sites available with LLC formation information to determine if this is best course of action for your company and personal situation.

To Your Credit

When you establish a business, maintain distinct checking and credit card accounts. Do not commingle personal and business transactions—you will only complicate your processing at year-end, prompting either greater investment in your time sifting through the activity or increased cost for your accountant to distinguish your dealings. By charging business transaction exclusively on a credit card, your statement can serve as a convenient reference for activity.

Not a Poor Conclusion

Although taxes may be certain, as Franklin observed, you can follow another of the American sage's pragmatic observations to make your tax challenge a bit more manageable: "Diligence is the mother of good luck." ■



heyman listen up!

Better communication skills equals enhanced wedding reception sales.

By Stu Chisholm

It's sometimes very odd how "lightbulb moments" can happen. My latest came from a combination of a cool cable guy and a "night out with the boys."

My cable box was giving me trouble, and when the technician was working on it, I casually mentioned how I really wanted one of the new boxes with the built-in DVR. He said, "No problem—I've got one out in my truck!" In minutes I was programming it to grab all my favorite shows. One of them is an old series called *My So-Called Life* that comes on at 5:00 a.m. on The N, a channel seemingly devoted to 13- to 16-year-old girls. I was an early fan of Claire Danes and never did get to see all of the episodes, so this was my chance!

Shortly afterward came the night out: a bunch of guys sitting around eating too much, drinking too much (except for me, the designated driver) and talking too loud. Predictably, the topic of women came up. "I just don't understand women," the discussion began. Heads nodded. I thought about how many nights over the years I've heard this same discussion. I also thought about how ridiculous it was.

And that's when it happened: the lightbulb moment. What made me think such a statement was so ridiculous now, when there had been a time when my own head might have been nodding, too?

Pay Attention

In part, it's Clare Danes. Or at least her show. When you actually pay attention, you begin to understand how a teenage girl's mind works. It's not too tough when you're actually interested. Over the years I've also seen a lot of what some call "chick flicks" due to my agreement with my wife: I pick the movie one week, she picks the next. She's quietly sat through many a horror and sci-fi movie, even managing to enjoy herself on occasion, and I've had the same experience with a few of her "chick" picks. Happily married and secure in my own masculinity, I've actually paid attention.



Another thing I've paid attention to are online forums. Some years ago, I began checking in regularly at the Knot, a very popular wedding Web site where past and present brides look for services, post questions, look for advice and, most important, post honest reviews after the wedding is over. Originally I went there to see if anyone had mentioned me and, if so, what they were saying. Instead, I got to read all about brides' concerns, fears, all the things they really like and dislike, and what seems to matter most to them, most of whom aren't all that far away in age from the teenage viewers of the N.

Mysterious Ways...Demystified

One of my local DJ colleagues is a woman, and she told me once that she's able to sell her services to many brides simply because they have a hard time relating to other male DJs. "Women like dealing with other women" she said, putting it simply.

Yet, as I pondered this, I was struck with the thought that maybe it wasn't a gender issue, but a way of thinking and relating. To put my theory to the test, I drew upon all of the knowledge I have gathered through the years of "chick flick" indoctrination and, at my next bridal appointment, made a point of relating to my young client in a more female-friendly way. Less talking, more listening, and when I did interject something, it was to ask a question or show that I understood her concerns. I have never made an easier sale to a bride-to-be.

And that is the bottom line, men (are you listening?): women aren't a mystery. They're more like books—you'll never get what they are about if you don't take a look and pay close attention. By getting a better understanding of the 51 percent of the population that provides much more than half of most mobile DJ incomes, you'll not only succeed as DJs and businessmen, but in life as well. ■

Stu Chisholm has owned and operated Stu & His Crew Professional DJ Service since 1979, and also worked for various nightclubs and radio stations in the suburban Detroit area.

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against the

faith and action help

Reporting provided
by Crossmix

After watching daily news reports about the political red tape and the lack of services being received by victims of Hurricane Katrina in New Orleans, Biloxi, Gulfport, Ray "Ray Mar" Martinez could not watch any longer. A man of faith, and Crossmix executive director, he prayed, asking God for direction as to how he could help. Two days later, his prayers were answered as his phone rang.

The call came from Crossmix board member Mike Mireles, of Houston, Texas, where thousands of evacuees were temporarily being housed in area shelters, and hotels. The need was for DJs from the Houston area and beyond to volunteer their services, providing sound systems in many designated areas to make announcements, play music, or do whatever it took to help make the evacuees feel comfortable and at home. The same burden of compassion that was on Mike's

heart in Houston was what was weighing on Ray Mar's heart in Phoenix. Together, they felt the need to help immediately was crucial.

Mobilizing the Mobiles

Ray Mar contacted Lloyd Lively of the Greater Houston Area Mobile Music Association, (GHAMMA); Roy Dueitt of the Houston American Disc Jockey Association, (HADJA); and Joseph Mire of the National Association of Mobile Entertainers, (NAME). Industry politics, egos, and any past differences were nullified as they pulled together a united humanitarian effort from the DJ community. "This was just the beginning of how so much work can be accomplished in a short weekend when people all work together without pointing fingers of blame, and they have a true desire to humble themselves and help people in need," says Ray Mar.

Survivor Stories

While helping out with clothing distribution at the Best Western Suites in Houston, Ray Mar had a chance to meet many evacuees from New Orleans and listen to their amazing stories. There he met the Warden family, Billy, his wife Heidi, and baby Peyton. Little Payton captured Ray Mar's heart with his bright red hair and contagious

smile. Billy, a tugboat operator by trade, had heeded the hurricane warnings and decided to evacuate his family to safety. Billy and Ray Mar hit it off immediately. Since Billy needed ties for his wardrobe, Ray Mar decided that, when he got home to Phoenix, he would donate his ties. Billy found himself at a loss for words; not only was he touched by the DJ's personal concern, he was also overwhelmed by the affection the city of Houston, the volunteers, and the hotel staff had demonstrated to his family.

Another story involved a single woman whose example of caring was truly inspirational. Alisha Harris was a 33-year-old caretaker of two mentally handicapped 34-year-old twins, Carolyn and Marilyn. As part of her job, Alisha cared for the twins on the weekends, so, on Saturday (August 27) when the warnings to evacuate started, the twins were in Alisha's care.

Upon hearing that Hurricane Katrina was going to be a major storm, Alisha said, "There was nothing to think about." She packed up the twins, her own two boys, and another boy whom she has been raising, and headed for Beaumont, Texas. From Beaumont they made their way to Houston. In faith, she believed it was the only thing to do. She thought she would be gone three or four days, and certainly didn't expect to



SUNDAY, SEPTEMBER 11, 2005

'BIG LOOP' OF RED TAPE FRUSTRATES EVACUEES

wind

hurricane survivors

Hurricane Katrina refugees get a helping hand from the DJ community

be away from home for more than two weeks.

Although she is employed by the State of Louisiana, Alisha has felt the aftermath of Hurricane Katrina enormously. She had to file for unemployment while in Texas, because she couldn't receive benefits through Louisiana. Texas really stepped up to the plate, with citizens as well as local government officials doing everything possible to assist their guests from Louisiana.

Connecting

Two days and 40 miles away from the clothing distribution site, the DJs' efforts were focused at the Houston Astrodome. Ray Mar was helping distribute bottled water to the more than 10,000 people who were housed at the Astrodome, when a man approached him and said, "I know you." Ray Mar said, "You know me?" The man said, "Yes, two days ago you gave me clothing at that hotel, and now you are giving me water—you must be my angel." The Louisiana native embraced the DJ with extreme thanks and gratitude.

Once inside the Astrodome, Mike Mireles and Ray Mar started to pray for the victims. Red Cross Public information officer Sybil Miller, who was assisting a camera crew from MTV as they taped stories about faith in face of the hurricane's

aftermath, saw Mike praying over a gentleman as the MTV camera crew was filming. The interviewer asked if Mike would take part in the documentary, and they ended up following Mike for close to 30 minutes.

Arise

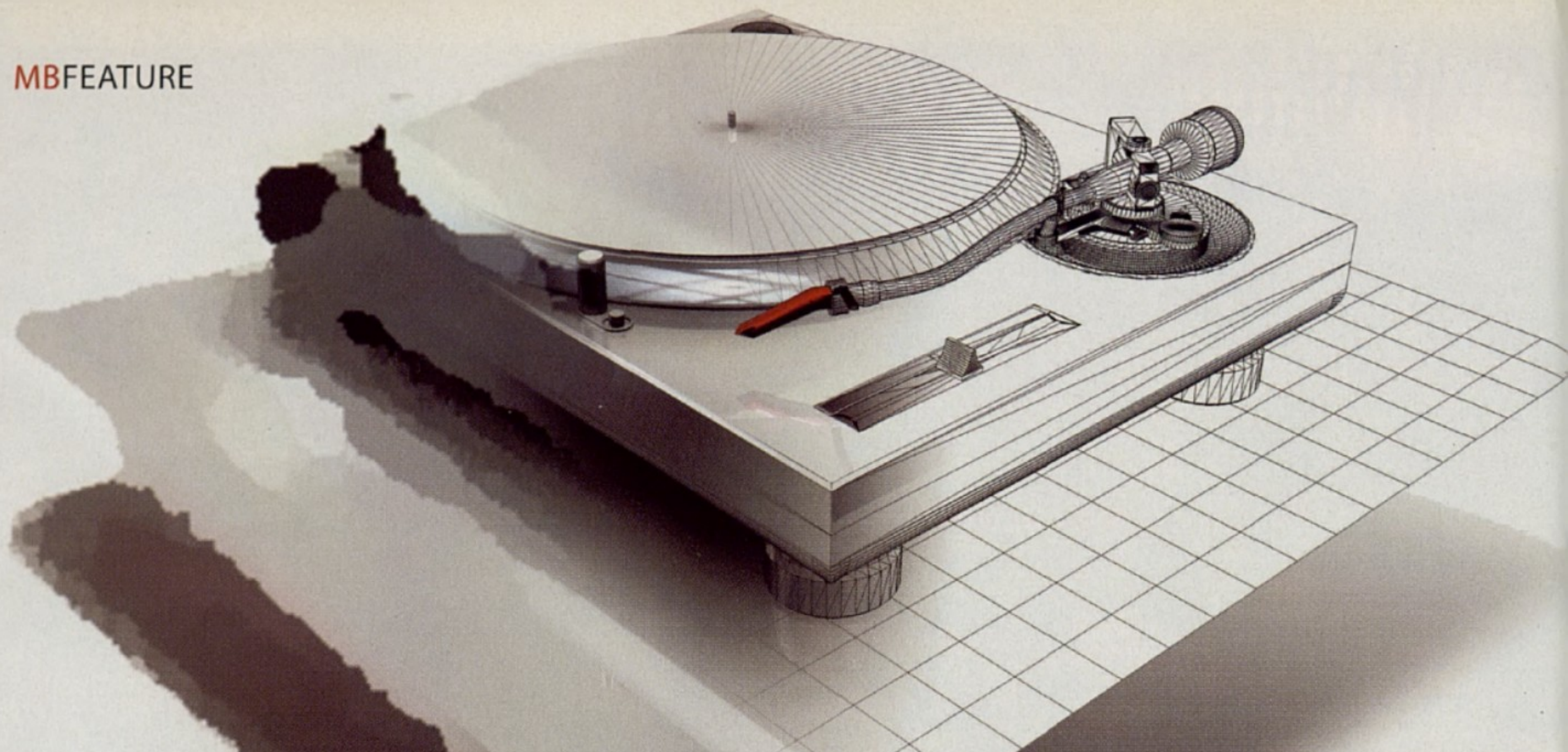
Inside the Astrodome, the scene was absolutely heart breaking, with many people walking around in a daze. Mike and Ray Mar continued to pray for displaced families and provided listening ears for individuals who just needed someone compassionate to talk to.

But the overall theme for the helping DJs was summed up at a small prayer gathering at the Clarion Hotel the next night: the communities that were battered by Hurricane Katrina would rise once again. A worship song titled, "Arise," expressed the encouragement and determination that the DJs had hoped to bring to those devastated by the storm: "They will not take our lives / They will not take our homes / They will not take our city / As we claim them for the Lord."

Yes, New Orleans, Biloxi, Gulfport, and many other smaller towns were ravaged by the brutal hurricane, but with the faith of the people, and trust in God despite their tragedies, these cities will all arise once more. ■

Photos: DJ Ray Mar spreads some smiles; DJs help with clothing distribution; In the wake of Hurricane Katrina, over 23,000 refugees found shelter in Houston's Astrodome; MTV catches DJ Mike Mireles in the act of caring; a *Houston Chronicle* headline says it all.

any past differences were nullified as they pulled together a united humanitarian effort from the DJ community.



don't just **sell** it **paint** the picture

A picture is worth a thousand... [fill in the blank]

By Matt Brys

If I were to tell you I could offer you the XJ9000 Deluxe Model for \$5000, would you buy it? Why not? Well...if you are like most people, among the abundant answers that flow into your head instantly are: "I don't know what an XJ9000 is" or "I don't know what this can do" or the real kicker is that nagging question, "Why do I need it?" The issue isn't the seemingly amazing features this product of my imagination might have. No, the problem is that I haven't given you a specific reason to need or want this product.

In Layman's Terms

When you speak with your clients, the same concept applies. For many, terms such as "10,000 Watts of Pristine Audio Power," "Intelligent Lighting," and "All-Digital" are at best, vague and at worst, essentially meaningless. You have presented them with some fancy technical lingo but you haven't told them how it can make their event amazing. If the doctor were to inform you that you have developed an infection in your

duodenum, you would most likely look at her in puzzlement and concern. However, if the doctor were to use layman's terms and tell you that you have an infection in your stomach that is easily treatable, you might understand her a bit better.

So how do you translate your "DMX-controlled multifunctioning lighting system" phrasing into something the clients can sink their teeth into? How do you transform having to "sell" packages to your client into your clients asking you for this technology? The answer is simple: paint the picture.

Become Picasso!

One of the ways we introduce lighting packages (and other event enhancement packages like video, props, etc.) to our clients is through painting a picture with our client in the scene. For example, a couple meets with you to discuss their wedding. They love your entertainment style and are impressed with your presentation of how you are going to perform for their wedding. You want to add lighting to their event, but it is a feature with an additional cost. Instead of selling them a "lighting package," offer the package in a different way.

Ask them to imagine their event nearing the end of dinner. Their first dance is about to begin. Just before you introduce them onto the dance floor, the house lights dim, some soft background

music begins to play, and you briefly begin to tell the story of how these two met. You briefly touch upon their 9-year relationship, how they are high school sweethearts, their love for family and friends, how the groom proposed to his lovely bride on a surprise trip to Lake Tahoe and... just as you are about to bring this couple onto the dance floor, some soft white and blue lighting magically appears, tracking the couple's entrance from the corner of the dance floor to the center, all while their song begins and the crowd erupts in applause and celebration. Magic.

Your clients love the idea, love the painting you have created and want it. You haven't told them about your fancy lighting package. You haven't given them product numbers and equipment specifications. What you have done is vividly shown them how you will make their introduction to the dance floor magical, unique, and memorable. In addition, you have just sold a lighting package and, more important, you have enhanced the experience your client will receive at their event. Paint the picture. Allow your clients the opportunity to envision themselves in the moment. If they like the painting, they sure to love the artist! ■

Matt Brys is DJ/entertainer for Extreme Productions Pro DJ Entertainment in Sacramento, California. Matt can be reached through the Web site at extremeprodjs.com.



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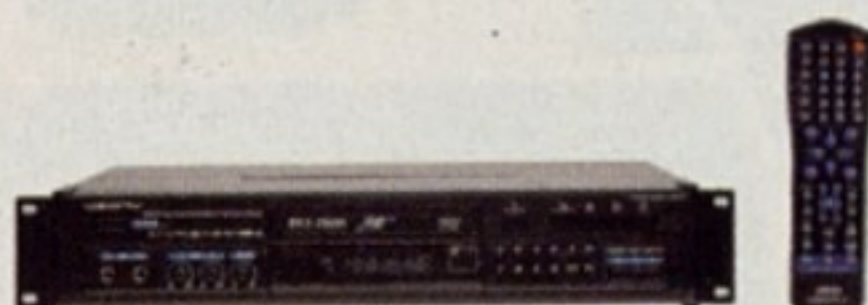
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DJ Illtrax spins his way into the spotlight, while the stars shine

Tablists, hip-hop moguls, and music fans alike brought down the house when San Jose's DJ Illtraxx (Allan Dancel) was named the nation's best undiscovered DJ during Guitar Center's 2005 Spin Off grand finals on September 10, 2005, at the Wiltern LG Theatre in Los Angeles. Guitar Center brought together performances by the nation's top amateur DJs, along with superstars Common, Talib Kweli, and surprise guest Kanye West to create one of the hip-hop community's most prestigious events.

Young Gun Wins Big

Representing San Jose, CA, 21-year-old Dancel has been spinning vinyl for over eight years. He said he fell in love with everything hip-hop and found his voice through the turntables. Dancel started to compete with other DJs about five years ago; this year he was selected from more than 3,000 undiscovered DJs nationwide to participate in Spin Off's store, district and regional competitions that began in May.

"I've battled with other DJs at Guitar Center's Spin Off competitions for four years now, and it feels really good to win this time," said Dancel. "I would have been happy if one of the other DJs won, because I know what these guys can do and I have a lot of respect for them, but it's pretty dope to walk away with the honors...not to mention a new car!"

In addition to a 2005 Scion xB and the coveted title as the nation's top amateur DJ, Dancel took home a pair of Technics DZ SL 1200 digital turntables, a Boost Mobile i860 Tattoo phone, five i215 phones for his crew, and thousands of dollars in other prizes. Sponsors of the competition included Toyota Scion, Technics, Boost Mobile, Royal Elastic, *Scratch* and *XXL* magazines, XM Satellite Radio, B-52 Professional and the Guitar Center Credit Card.

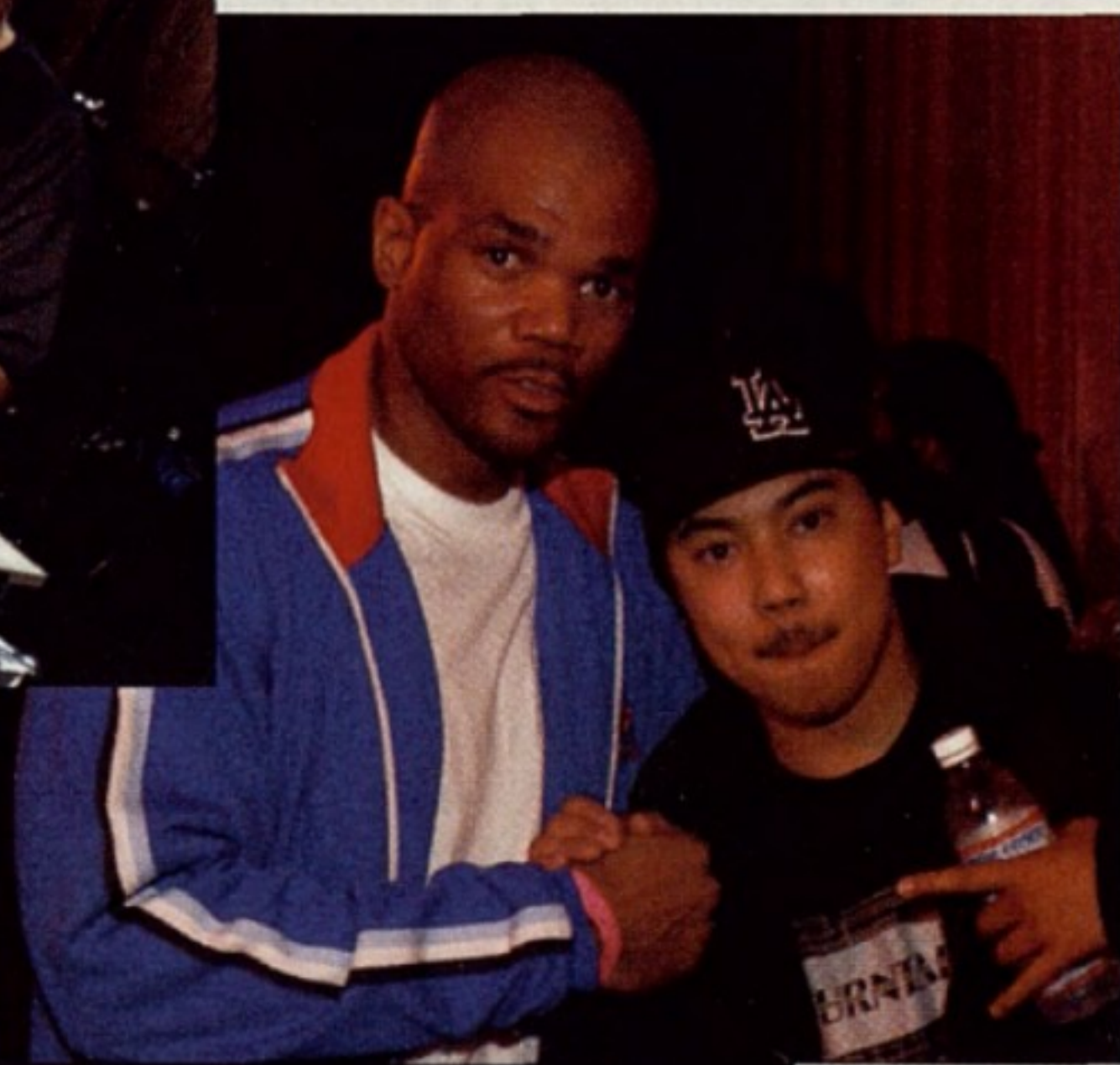
The 2005 Spin Off grand finals supported the Jam Master Jay Foundation, a nonprofit organization dedicated to providing funding and resources to support free public school music education programs, by presenting the organization with a check for \$10,000. Guitar Center also dedicated 20 percent of ticket sales to help the JMJ Foundation. DMC, who founded legendary rap group Run DMC along with Jam Master Jay, hosted the event.

Star Power

In addition to the eight finalists competing for the 2005 Spin Off title, the event featured a special collaborative headlining performance

from hip-hop stars Common and Talib Kweli, as well as a performance by Madlib and DJ sets from DIPLO. Now in its seventh year, the Spin Off grand finals culminate a three-month competition that begins at every Guitar Center location across the country. In total, more than 3,000 DJs compete for top prizing and bragging rights as one of the world's finest DJs. Last year's Grand Finals featured the Roots. Scheduled from May to August, Guitar Center Spin Off provides DJs with the opportunity to showcase their talent while competing for thousands of dollars in prizes. The competition is steep, with winners selected on originality, technique, style, stage presence, and overall performance. Following in-store competitions, winners advance to store finals, district finals, regional finals, and finally the grand finals taking place at the legendary Wiltern LG Theatre in Los Angeles. ■

"I've battled with other DJs at Guitar Center's Spin Off competitions for four years now, and it feels really good to win this time." – DJ Illtrax



CLOCKWISE FROM TOP LEFT: 2005 Guitar Center Spin Off winner DJ Illtrax shows his stuff; The legendary DMC congratulates the winner; Common, Talib Kweli, and surprise guest Kanye whip up the Spin Off crowd



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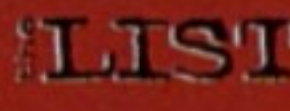
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-Resident Advisor, April 2005



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soaring to new heights

Jose Otero shoots for the DJ stratosphere with a distinct approach to professionalism



**In the clouds,
they put their
safety in his
hands...and at
their weddings,
they put the
success
of that event in
his hands.**

By Anthony Barthel

The flight to success is navigated with a combination of talent, perseverance and education according to DJ Jose Otero of J.O.S.E.: Just Out Standing Entertainment. As he seeks to share his message with the industry, we took the opportunity to find out what gives wings to one DJ's vision.

Ready for Takeoff

A native of New York, Otero jumped into the entertainment business with both feet, literally. In his early years he attended nightclubs and watched the DJs as they practiced their craft. In 1978 he joined the DJ ranks but indicates that "I didn't become a professional DJ until 1985." Wait a minute, what's the difference? According to Otero, there is a substantial difference—and this is his message. The now Tampa-based DJ has ruffled more than a few feathers with his call to the DJ industry to change its image. He sees a huge difference between the way many DJs offer their services and those who truly practice their craft.

"It takes ten years for someone to become a good emcee," says Otero, sharing just one example of his steadfast feelings on the industry as a whole. A decade? Yep. So what is Otero's definition of a good party host? "A master of ceremonies is an entertainer, he's well spoken, and has a pleasant-sounding voice." And during that decade he offers a few suggestions as to how to arrive at the destination of being a qualified emcee. For example, Otero's own journey has involved voice classes and acting classes. After all, an emcee is "on stage" no matter where he or she may be standing in the hall. "It may take one year just to eliminate the regionalism in your voice," says Otero.

Flight Time

Working according to his definition of professionalism, Otero got hired by the Copacabana nightclub in New York. That achievement provided both an education and the motivation to look at his involvement in the DJ profession in a whole new light. Instead of simply doing the job, he chose to make it a focus in his life—and that is the single most important decision to which he attributes his success.

Talent is another factor, but it will only get you so far. According to Otero, practice and education are the other key ingredients making for a successful DJ operation: "I may have the talent to spin on my head, but I haven't practiced

it in years so I won't be able to do it successfully."

As a strong advocate of focused professionalism, it makes sense that Otero's company is a single-op, although he doesn't discourage larger companies from having multiple personalities in their employ. In fact, he had been an employee of several such companies while living in New York. But when it came time to open for business full-time, he did so by himself.

Serious Business

Being a professional mobile disc jockey starts with one decision, according to Otero. "I'm going to do this for a living." That is the first mark on his flight plan for success, but being able to choose the correct routes along the way also factors in.

And then there's the job of relating your abilities to the customer, which translates into their accepting of your abilities and rewarding them with higher-than-average payments.

"If you want to change the customers' perception, they have to know you're a legitimate business," he emphasized. "When I meet with customers, I can explain the difference between what I can provide and what others can provide so they understand why my services are worth the money." Then, you have to back up what you say, as well. He also suggests that, just as with the art of DJ performance, all artists interested in increasing their sales need to educate themselves on the process and then practice, practice, practice. "Dancers will practice their craft all the time and continue in their education."

Other elements of Otero's self-described flight plan include experience and training as a master of ceremonies (as mentioned above), the ability to beat mix, and an understanding of audiences, all culminating in the ability to create a successful entertainment "journey" for his clients.

Fly Like an Eagle

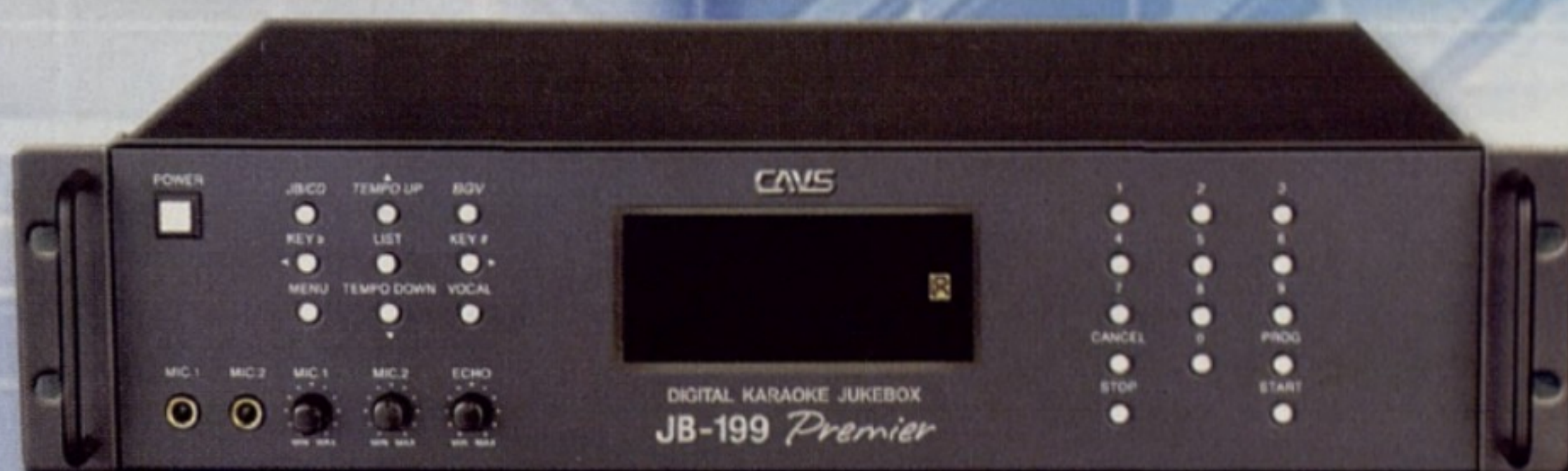
And speaking of flight plans for improvement, Otero's references don't come by accident, as he is also a certified flight instructor. He has actually taken some clients for a ride—but in a good way. He can relate his performance and experience to his customers and prospects while they're thousands of feet above the ground.

In the clouds, they put their safety in his hands...and at their weddings, they put the success of that event in his hands.

While Otero has received attention and some criticism for his views, there is no denying that he has been able to demonstrate to customers the value of his services and prove his personal theories on thousands of clients audience members. ■

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to the people

The Furman AR-15 Series II Voltage Regulator and Power Conditioner packs a new level of protection into a small space

By Jammin' Jim Kerins

As you know I'm a complete gear head: I love speakers, amplifiers, mixers, and any high-tech, electronic, sound-related gadget. So when the powers that be at One Mobile Beat Tower sent me the Furman AR-15 Power Conditioner, it took me a few moments to get excited about what appears to be a very high-tech...power strip. What I discovered was, that in reality, this black box, in all of its stealthiness, will not only make your equipment consistently sound the way it was designed to sound, it will help you make the best of poor power situations, and could even keep your gear from getting destroyed.

Flat Black Box

The technology-packed AR-15 consumes only one rack space (going just under one foot deep) and weighs in at 14 lbs., featuring eight outlets on the rear panel and a handy additional outlet on the front. When the unit is plugged in, an LED indicates the presence of power, and if the unit's power supply is "in regulation" an additional 10-LED bar graph reveals the voltage level. A "protection OK" LED means the unit is protecting

you from voltage spikes and electrical surges, and any other electrical gremlins that may creep up. Rounding out the LED indicators is the "extreme voltage" light. If this light were ever illuminated, the AR-15 would have already saved your components from certain electronic doom. This feature senses if a circuit was energized by 240 volts instead of 120 and automatically disconnect its outlets. A big fat glowing red power switch and an additional switch to turn on the rear light BNC connector fill out the front panel.

Science Hits the Road

Not only does the AR-15 look good in your rack, it's like buying insurance and aspirin for your sound and/or video system. Have you ever been to a bar to do a show and because of poor electrical grounding or inferior wiring your sound system is plagued with annoying hums? (And I'm not referring to the karaoke patrons.) Furman's linear filtering technology takes care of these anomalies and provides all your electronic equipment with ample noise-free power.

In another potential situation, Mary is singing her all-time favorite, "Love Shack," and just when she's about to belt out "Tin roof, rusted" your computer shuts down, because the beer cooler just kicked on and stole much of the available power from the line. The AR-15 virtually eliminates this problem by consistently delivering 120 volts at up to a line range of plus or minus 5 volts. Whether you know it or not, your electrical supply is consistently being inundated

with transients and spikes, which can shut down and/or damage your gear. Many lesser units will self-destruct under a voltage spike and be rendered useless, where the AR-15 is much more robust, and can take a much larger spike without melting down. Last summer, at several outdoor gigs I was forced to plug my sound system into a generator, which can deliver some of the most unpredictable, fluctuating power available, not to mention, oops, it just ran out of gas. The AR-15 will go a long way in protecting you from the potentially disastrous "generator syndrome."

Potent Electro-Babble

The unit is packed with high-tech electronic features such as "eight-tap auto-former," which assures minimal leakage of stray magnetic fields. The unit also utilizes the virtues of zero-crossing to avoid distorting the AC-waveform. Describing the AR-15's operation would require a lot of what many of us might hear as so much electronic technobabble. What it all means to you and me is that Furman has equipped the AR-15 to provide the cleanest regulated power supply, designed to help you get the optimum performance out of all your audio and video components without having to worry about catastrophic failures. As Ron Popeil would say, "You just set it and forget it." To learn more about the enchanting world of power conditioning go to www.furmansound.com, or don't come crying to me when your sound system melts down.

www.furmansound.com - MSRP: \$693 ■

Many lesser units will self-destruct under a voltage spike and be rendered useless, where the AR-15 is much more robust, and can take a much larger spike without melting down.

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trial by fire

American Audio's Tri Pack System portable PA comes through the "Ring of Fire" unscathed

By R. A. Lindquist

Here in the nether regions of upstate New York, the unwritten slogan of the tourist trade is, "Where summer arrives on July 4th and lasts all day." It may sound like an exaggeration, but when you put our precious short summer in the light of how busy everyone is nowadays, it often seems that Memorial Day and Labor Day are mere minutes a part. I say all this only to underscore the fact that, with such a limited number of warm summer nights, you simply can't afford to have an outdoor bash go bust.

Regardless of what the calendar says, summer here ends on the Saturday prior to Labor Day, which we mark with a ritual called "Ring of Fire." No, it's not a tribal rite—it's typically a day when party tents dot the landscape around our lakeside community, and local authorities roam the highways and byways in search of the not-so-elusive merrymaker who has exceeded .8% BAC.

With the longer days of June and July only a memory, the sun drops early, ushering in persistent bursts of color as skyrockets take flight from random launch points on the facing hillside. Then, at the preset moment, a huge bonfire is lit atop a distant hill, signaling all residents within site of the lake to light highway flares that they've prepared. It's one of the most beautiful yet ethereal, sights to be seen anywhere: a 27-mile-long lake with a continuous rim of thousands of bright, crimson lights. Breathtaking.

Party at Our House

Beginning as a spontaneous side-yard gathering of a handful of friends some years back, our Ring of Fire bash has grown from hots on the grill to a fully catered affair. As most everyone who attends knows of my musical/DJ roots, it's pretty much a given that I'll use the occasion to introduce a new

benchmark sound system. Keep in mind, this is an outdoor event, where people gather in clusters in an area of over an acre and a half. Not just any sound system will do. I need something that can project the highs and mids a good distance and throw out some good, kickin' bass as well.

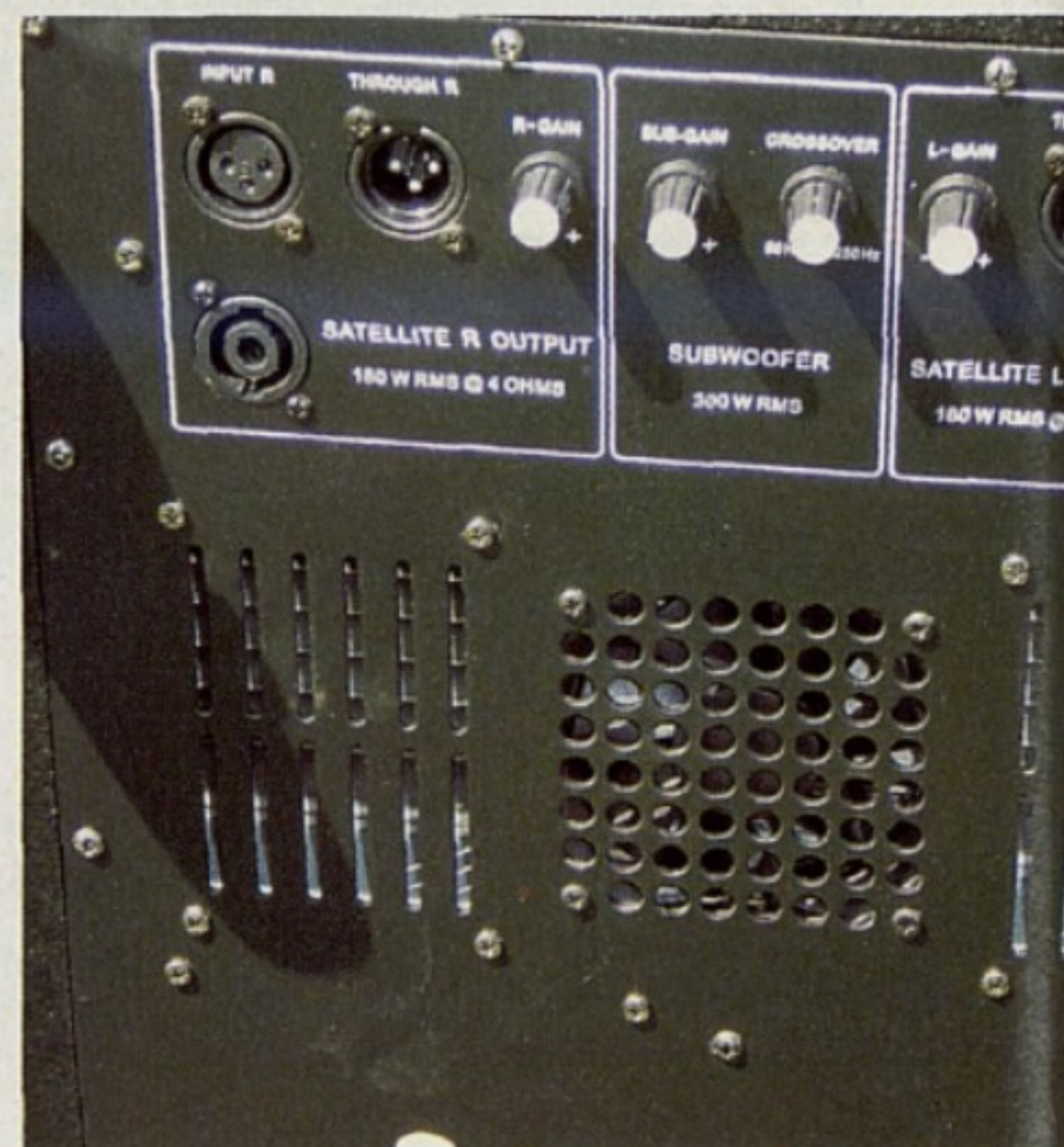
This year's system of choice was the new Tri Pack from American Audio. It's a complete system with two 8" 2-way satellites and a 15" subwoofer with a built-in 3-channel amplifier. The satellites are designed to ride atop the bass box (secured by a strap), which rolls on four heavy-duty, swiveling wheels. While the unit's weight tops a hundred pounds in traveling mode, it moves about on flat surfaces with ease and grace. Rougher surfaces, such as my gravel driveway, require a hand truck.

Packin' Some Punch

Setting up the system is as easy as dipping a chip. Just roll the Tri Pack in, remove the strap, and take the satellite speakers off the sub. The satellites are just 20 pounds each and the sturdy handles incorporated in the design make them a breeze to position on your speaker stands. Now, just tip the sub over onto its rubber feet and run your cables. It takes less than five minutes to be up and running (assuming no special considerations, like a weirdly shaped room or a 100-foot run to the nearest outlet). There are only two cables to run (from the sub to each sat) and when that's done all you need to add is a music source.

For this event, I preloaded the music mix, which, for the sake of the occasion, included pop, rock, and dance interspersed with rotating choruses of—you guessed it: Johnny Cash's "Ring of Fire"—onto an iPod. This was fine for an all-day, hands-off party, but of course in most situations I'd use a mixer to have fingertip control of volume, EQ, and song segues.

All connections and controls are located on the back of the sub. Balanced XLR inputs (yay!) are provided for the signal coming from your mixer, with Speakon™ connectors (double yay!) for the speakers. Separate controls (left, right, sub) are provided for the three-channel amp that provides 180W for each sat and 300W for the sub.





A crossover control gives you the ability to tweak the exact point where the sub kicks in so you can tune the system for the room (or, in our case, lack thereof). Should you need MORE POWER, just tap the two unpowered outs on the panel and run the signal to outboard powered speakers. In the event that you get a little crazy, the amp is protected by a fuse and an LED that will alert you if a channel has gone into "protect" mode (just in case you didn't notice that it everything got awfully quiet, awfully fast). A Clip LED lets you know when you've run out of overdrive and need to back off the volume.

Party On...and On and On

It was pretty obvious during setup for our all day soiree that the Tri Pack was built to handle its entertainment chores without a hitch. I actually powered it up for a bit of preparty testing about an hour before the first guests arrived. The crossover control proved extremely valuable in tailoring the sound for the occasion. At volume levels that exceeded the neighbor's vintage John Deere, I was able to get it nice and tight so

you could feel it at distance, yet it didn't mask or muddy the highs and mids. Backed down to a more comfortable, conversational level it easily covered the grounds with very few hot or cold spots. It was surprisingly consistent from the food table in the near-field to the volleyball net 70 yards away.

And that's the way it was throughout the whole day, for eight solid hours. Even as the hot afternoon sun (which made the black subwoofer cabinet too hot to provide a parking spot for people's drink glasses) gave way to the cool, humidity soaked evening air, the Tri Pack kept on kickin'. The real test, however, came the next day when, in the process of packing up the Tri Pack system, a little slip sent the sub rolling down a short hill. While such mishandling is not recommended, the unit escaped any noticeable damage, which is more than I can say for the formerly grassy area where the blast was centered. It'll grow back, just in time for next year's Ring of Fire. www.americaudio.us
MSRP: \$999.95 ■

TriPack Features & Specs

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- Crossover frequency: 40 - 500Hz adjustable
- Net weight: 92.5 lbs / 42 kg
- Dimensions (LxWxH): 28" x 21.5" x 23"
- Two 8" 2-way satellite speakers
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- Single Speakon(tm) input
- Power handling: 180W RMS
- Sensitivity: 96dB@1W/1M
- Frequency response: 80Hz - 19kHz
- Nominal impedance: 4Ω
- Crossover frequency: 3500Hz
- Component: 8" woofer (4Ω) + 1" HFD
- Weight: 20.9 lbs / 9.5 kg
- Dimension (LxWxH): 23.5" x 15.3" x 23"



roll with it, baby

Peavey's TriFlex Portable PA System combines muscle and flexibility with mobility

By Jammin' Jim Kerins

I have always been a proponent of sound systems with subwoofers, no matter what the application. The reason is simple: by turning up a subwoofer you can increase the musical energy generated by the bass without having to overdrive the top speakers. This results in a full sound with lots of thump, without making your ears bleed.

However, the difficulty in creating a subwoofer-based sound system yourself is that you're faced with a myriad of choices and technical challenges. Do I go with powered speakers? Should I use amplifiers and crossovers? Which speakers best match my subwoofers? How do I keep it simple to set up and portable? Certainly, many companies sell the components to be combined, and several have created portable PA packages, with mixed results. Peavey has stepped up to the plate and attempted to hit one out of the park with the new TriFlex portable powered PA system.

Rolling Thunder

This system is truly a professional-level, heavy-duty product. The engineers at Peavey must've used their Swiss Army knives for inspiration while incorporating portability into their design. The TriFlex system contains a subwoofer with power amp and built-in mixer, along with two very small, lightweight main speaker boxes that nest atop the rolling subwoofer. A sturdy cover completely wraps and protects the system while in transit, and has large pockets that accommodate included speaker stands and Speakon speaker cords. When the system is in portable mode it easily rolls on its heavy-duty casters. Although the subwoofer by itself does weigh over 100 pounds, with its well-positioned handles and an extra set of hands it can easily be loaded into your vehicle.

Fully Packed Box

The subwoofer carries the brains and brawn of the system. With the sub in position you'll find all mixer controls and speaker connections on the rear panel. Input selection includes stereo left/right inputs, outputs, and throughputs, using balanced 1/4"/XLR combo connectors. These can

be configured for stereo or mono with a ground lift switch. A handy stereo RCA input is provided for DJ playback gear. Additional cool features include: left and right high-pass outputs, which send a signal of 120 Hz and above to additional powered speakers or amps; a master level control; LED clip light; and a built-in limiting circuit to keep you from melting down all your speaker drivers.

Peavey has also incorporated the Kosmos enhancement system into the TriFlex. Its Quake/Sub Level knob augments the low end by generating bass frequencies one octave lower than the program material. The net result is extra thumpy bass. The Expanse knob creates more high end and a wider stereo field; more on this later.

Any professional system is going to need lots of power, and this small package doesn't disappoint. The box is loaded with three beefy amplifiers: 750 watts to drive the internally crossed-over 15" subwoofer and two 250-watt power amps to drive the top boxes. They don't call it the TriFlex system for nothing, as the subwoofer is flexible enough to work also as a stand-alone unit generating up to 1,000 watts of bone rattling power. But the great thing about this system is that all components are matched for optimum performance.

Features

- Compact 3-piece cradled portable powered PA system
- 1,000 watts total, with power morphing technology
- 15" Low Rider® Black Widow® subwoofer
- Two 8" high-efficiency 2-way satellite speakers
- Built-in Kosmos® enhancement system
- Two 20' cables, stands and cover with stand/cable pouches included
- Weight: 181 lbs. (packed)

Whereas the subwoofer is a bit heavy, the top boxes are extremely light and small. Constructed out of real plywood wrapped in a tough MDF covering, and finished off with metal corners and an attractive grille, these are some sharp looking little boxes. The main speakers are loaded with 8" premium woofers and real titanium compression drivers. Overall, the setup presents a professional looking, neatly cabled system that takes up a minimum of floor space.

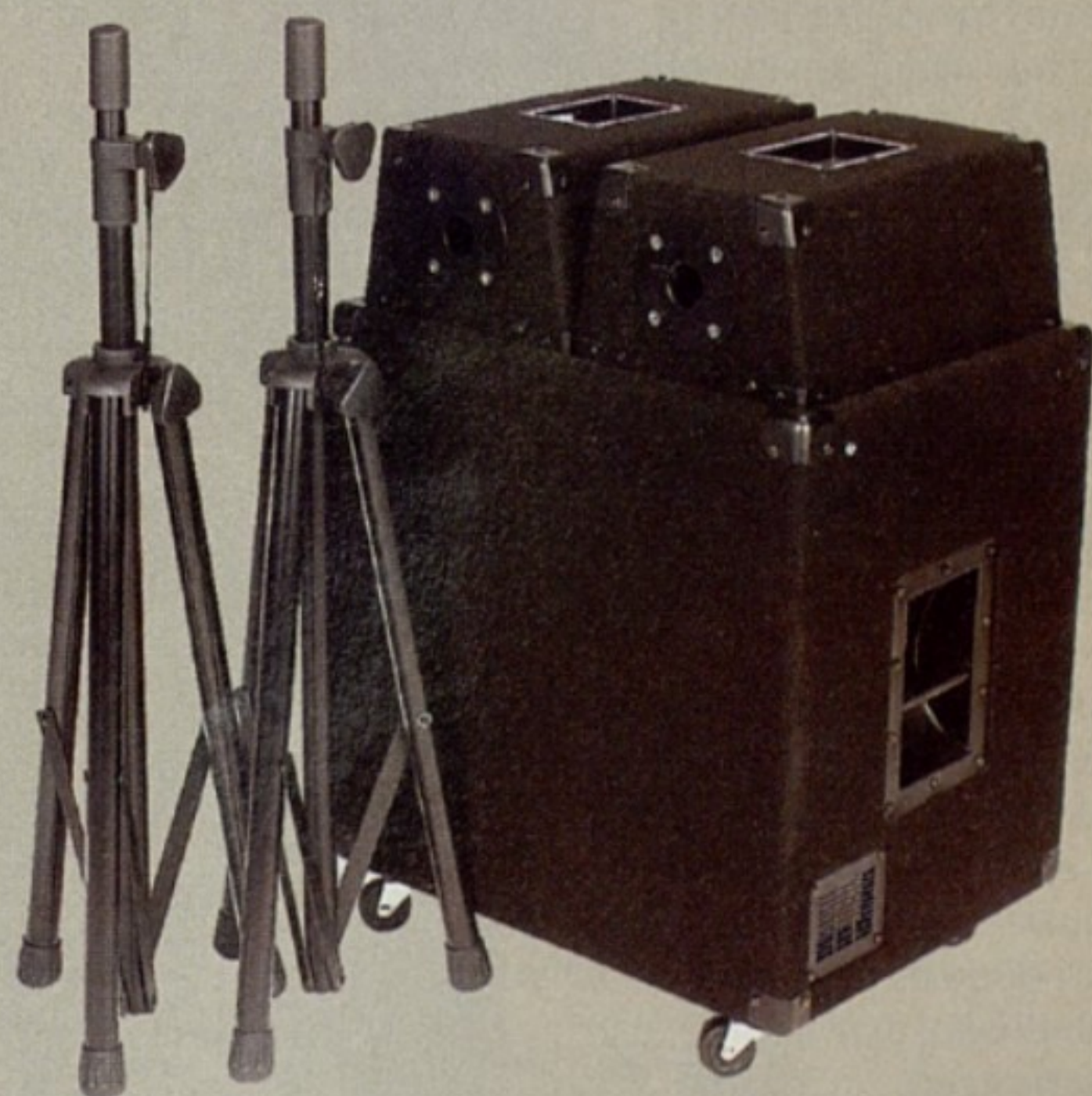
Clearly Flexible

With this system, all you need to do is connect your mixer, match your output to the TriFlex's input, and you're ready to go. The first thing you notice about this system is its high-fidelity sound, as the high-end compression drivers really add sparkle to the upper frequencies. As I increased the volume on a bass heavy dance track, the 15" sub proved very capable of putting out bass frequencies that one can really feel. The TriFlex's full sonic potential is realized when you begin to experiment with the Kosmos enhancement system. With a favorite track playing I slowly brought up the Quake/Sub level, resulting in lots of extra, punchy bass. This worked particularly well with older CD tracks that are lacking in bass. The Expanse knob provides a noticeable widening of the stereo field, and adds dramatic sparkle and vocal clarity. To test the system's flexibility, I plugged in my acoustic guitar and vocal mic; it did an exceedingly good job of reproducing live music as well as prerecorded, overproduced tracks. The system is very crisp and clear and will easily fill up any small to medium-size room with full-range sound.

After using the system on a few DJ and solo acoustic gigs, I really began appreciate the TriFlex as a simple yet bulletproof PA system, with some high-tech enhancement thrown in for good measure.

www.peavey.com - MSRP: \$1,999.99

The system is very **crisp and clear** and will easily **fill up any small to medium-size room** with **full-range sound**.



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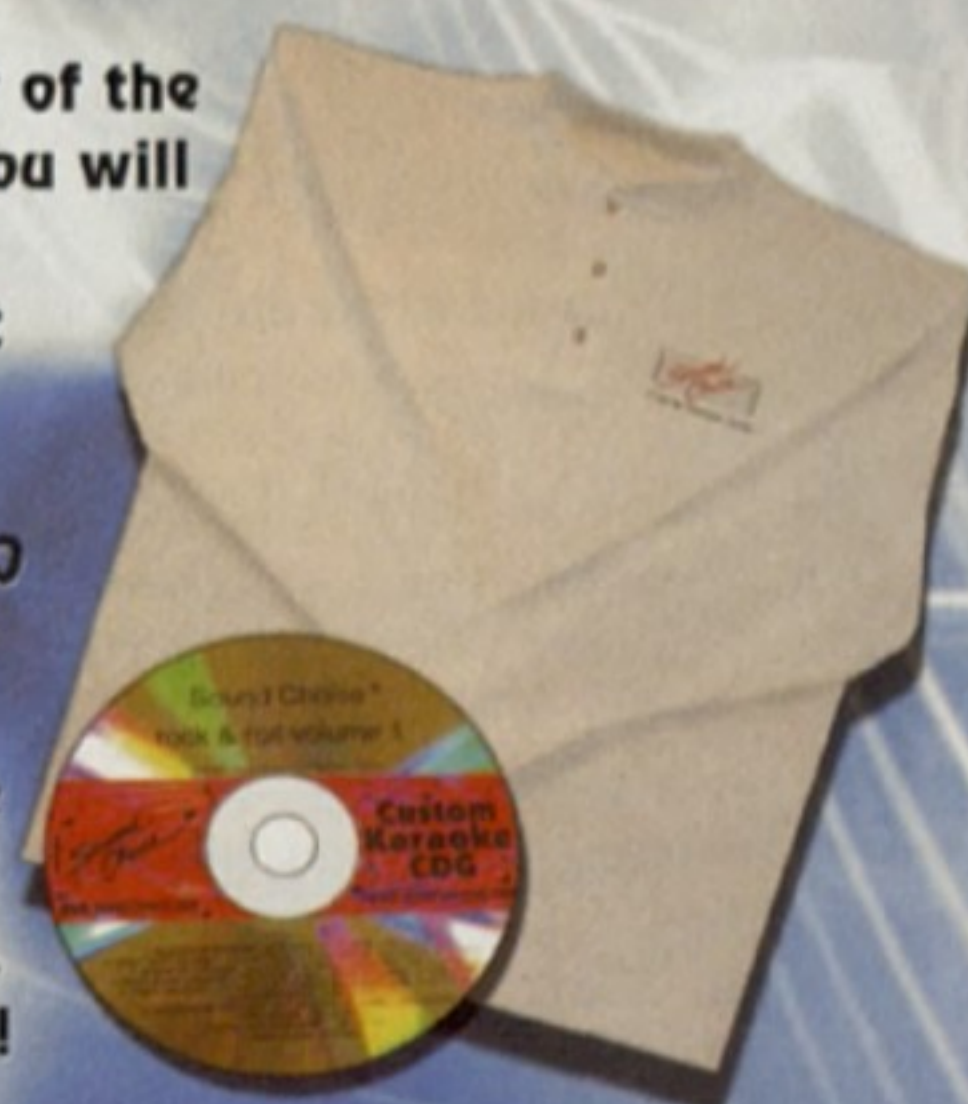
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QSC Unleashes HPR

An in-the-trenches look at how a leader in amplifier technology is changing the speaker realm

By Ray Martinez

It never ceases to amaze me that every time I pay a visit to the QSC Headquarters in Costa Mesa, California, they are always doing something to dramatically improve the pro audio world. I have mentioned previously that QSC should stand for Quality, Sound, and Commitment. Quality in the products that QSC founder Pat Quilter has stood behind since the company's inception. Sound, in terms of some of the finest engineers and support staff in the country working on sound reinforcement technology. Commitment, in that they listen to what the end user needs to put on a better performance, whether it's a concert or a small wedding.

Ready to Put the Amp in the Speaker

QSC has done it again by getting into the powered speaker market with their new HPR Series. These powered speakers are the first portable speakers to feature the legendary power and reliability of QSC amplification. The very first time I had the opportunity to listen to these speakers at the QSC showroom they just blew me away. It did not surprise me that these 15" two-way speakers had such pristine clarity and sound. As QSC Audio CEO Barry Andrews remarked, "For over 35 years, QSC has been making everyone else's speakers sound great...The HPR Series is a self-powered loudspeaker system worthy of the QSC name." Now, by entering the realm of active speakers, QSC has come full circle.

The HPR's top-quality components include a 13-ply birch cabinet, protected by a 16-gauge perforated

steel grill, with a unique, stylish design. The HPR Series delivers incredible performance and reliability, even when pushed to the limit. You can hear the warm sounds when playing the classic music of Frank Sinatra, Tony Bennett, and Diana Krall. Then you can get the power-packed punch of rock & roll with Santana's "Oye Como Va," as well as clarity and projection with today's great R&B sounds. To add that extra low-end punch high-energy dance music, QSC also offers the HPR Series Subwoofer.

Passing the Field Test with Flying Colors

I had the chance to beta test these high-powered speakers at several events, but the best testimony came from the executive secretary of student activities of a junior college in southern California, during recent homecoming festivities. She was backstage, with a partition between where she was standing and where I was performing with the sound system. She claimed that she could hear every word I said with clarity, as if she were actually standing in front of the speakers. That says a lot for the HPR series. I have put them on stands and also on the ground at weddings, college events, and a wide variety of parties. Even at 50th anniversary parties, with the volume barely reading on my mixer, the sound was well above average.

During my 31-year career as a DJ, this was the first time I have ever used or tested powered speakers, and then found it hard to go back to using my regular speakers. I now plan to invest in a new pair of powered speakers that I am sure will enhance my shows.

Just like a line in the movie *Field of Dreams*, "If you build it, they will come." I believe that now that QSC has built this fabulous series of powered speakers, mobile entertainers will come by the hundreds to experience the Quality, Sound, and Commitment, that is QSC's specialty. www.qscaudio.com ■

HPR Series Basic Specs



HPR152F

Config. 15" 2-way
15" cone transducer with 3" voice coil and 1.75" diaphragm compression driver
Max. SPL (1 meter)
135 dB peak
Amps - Power Output
400W LF, 100W HF
MSRP \$1,499

HPR153F

Config. 15" 3-way: 15" cone transducer with 3" voice coil, 6.5" horn loaded mid-range and 1.4" diaphragm compression driver
Max. SPL (1 meter)
133 dB peak
Amps - Power Output
400W LF, 100W MF, 100W HF
MSRP \$1,699

HPR151W

Config. 15" subwoofer: 15" cone transducer with 3" voice coil
Maximum SPL (1 meter)
133 dB peak
Amps - Power Output
700W
MSRP \$1,499

HPR181W

Config. 18" subwoofer: 18" cone transducer with 4" voice coil
Maximum SPL (1 meter)
134 dB peak
Amps - Power Output
700W
MSRP \$1,849

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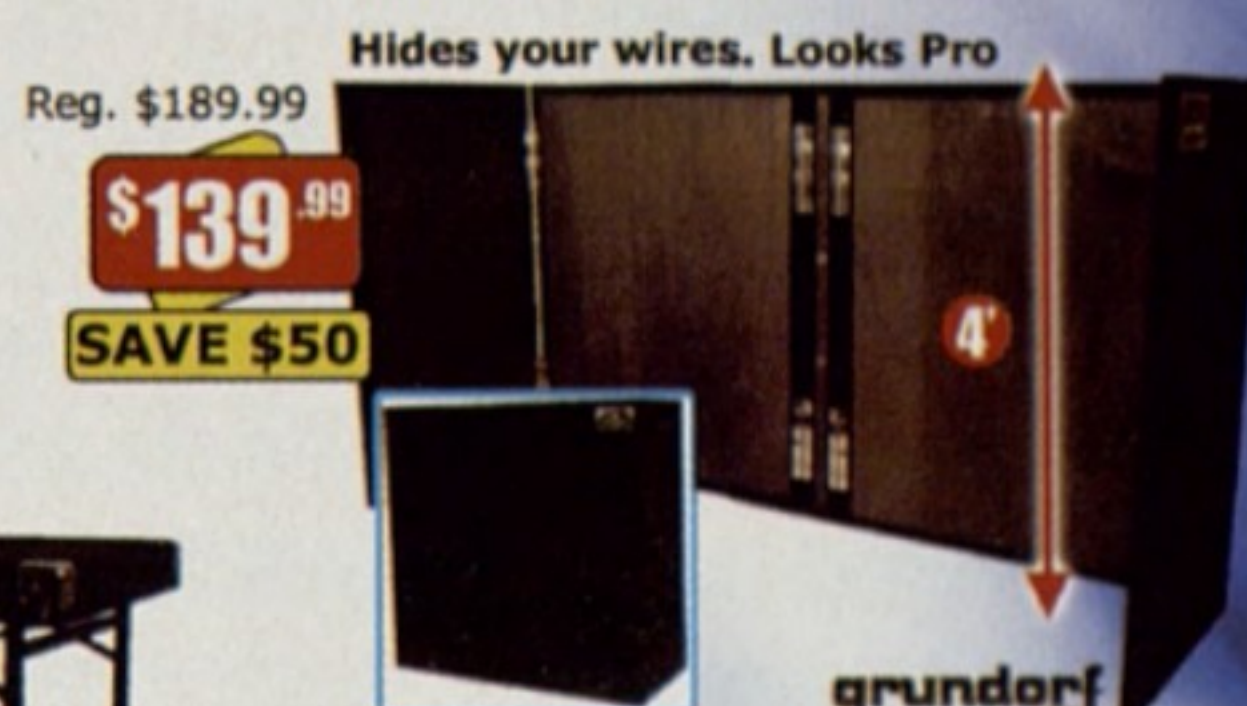
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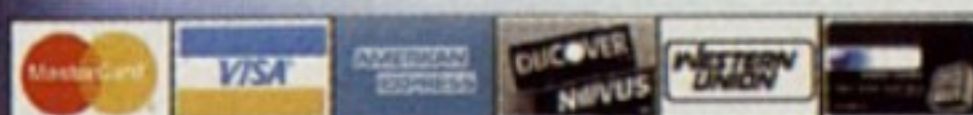
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cooking up a celebration!

By Fred Sebastian

In the making of a gourmet meal, special attention must be given to each course. Each course must consist of a great presentation and the finest ingredients. Mastering the art of DJing is nothing less than achieving a gourmet's blend of presentation and ingredients. As a master chef must please the palate, a master DJ must please the crowd. And just as there are countless ways to prepare a dish, there are countless songs for each course of your event. The following CD compilations provide great ingredients for each course, and are sure to help you serve up sumptuous celebrations.

The evolution of music reached a crossroads in the 1980s. From innovative rock lovers that disco ignored but couldn't destroy, came a new sound that channeled rock music into a rock-meets-dance sound. It came to be known as New Wave. On *The No. 1 Eighties Album* much of this chart-topping evolution is captured with rockin' beats and New Wave hits. It's no wonder that New Wave hits remains popular, it is after all, the only thing Rock and Disco agreed on. This "No. 1's" is packed with 41 great tracks on two CDs.

Pride (In the Name of Love)	U2
Wishing I Was Lucky	WET WET WET
Let's Dance	DAVID BOWIE
Don't You (Forget about Me)	SIMPLE MINDS
Money for Nothing	DIRE STRAITS
Rio	DURAN DURAN
Everybody Wants to Rule the World	TEARS FOR FEARS
Life's What You Make It	TALK TALK
I'm Still Standing	ELTON JOHN
Wake Me Up Before You Go Go	WHAM!
Relax	FRANKIE GOES TO HOLLYWOOD
Mirror Man	THE HUMAN LEAGUE
Call Me	BLONDIE
Sweet Dreams (Are Made of This)	EURYTHMICS
Dancing With Tears in My Eyes	ULTRAVOX
Only You	YAZOO
Souvenir	ORCHESTRAL MANEUVERS IN THE DARK
Sometimes	ERASURE
Wouldn't It Be Good	NIK KERSHAW
True Faith	NEW ORDER
Take On Me	A-HA
Road to Nowhere	TALKING HEADS
Beat Surrender	THE JAM
Rebel Yell	BILLY IDOL
Fields of Fire	BIG COUNTRY
Let My People Go-Go	THE RAINMAKERS
Living in a Box	LIVING IN A BOX
The Killing Moon	ECHO & THE BUNNYMEN
She Drives Me Crazy	FINE YOUNG CANNIBALS
Oblivious	AZTEC CAMERA
This Charming Man	THE SMITHS
Tainted Love	SOFT CELL
Kiss Me	STEVEN "TIN TIN" DUFFY
The Model	KRAFTWERK
Walk Like an Egyptian	BANGLES
Centerfold	J. GEILS BAND
Time (Clock of the Heart)	CULTURE CLUB
Slave to Love	BRYAN FERRY
(I Just) Died in Your Arms	CUTTING CREW
Little Lies	FLEETWOOD MAC
True	SPANDAU BALLET

There are countless compilations put out as party CDs and though the following one doesn't make that claim, it does deliver powerful party song anthems better than many. *You Sexy Thing*, based on the movie of the same name, is a single 16-track CD with plenty of timeless party favorites. It also features the original instrumental of "The Stripper" as a novelty.

You Sexy Thing	HOT CHOCOLATE
Hot Hot Hot ('97 Remix)	ARROW
Rock Your Baby	GEORGE McCRAE
Sexy Girl	LILLO THOMAS
Kiss You All Over	EXILE
Would I Lie to You	CHARLES & EDDIE
I Just Wanna Make Love to You	LOU RAWLS
Body Talk	IMAGINATION
That's the Way (I Like It)	KC & THE SUNSHINE BAND
Disco Queen	HOT CHOCOLATE
Body Rock	MARIA VIDAL
Let's Go All the Way	SLY FOX
Get Down Tonight	KC & THE SUNSHINE BAND
Forget Me Knots	TONGUE 'N CHEEK
Rock Me Tonight	FREDDIE JACKSON
The Stripper	JOE LOSS & ORCHESTRA

The dance club scene in the late eighties and early nineties was nothing if not hot. On *It's the Ultimate Dance Album*, a two-CD compilation it is evident just how hot. Many of these top dance tunes remain timeless dance picks and this collection is loaded with them. It features top-shelf stuff and pure pleasure, including the rare original remix of "Long Train Runnin'" by the Doobie Brothers. This great collection also features other hard-to-find gems, and remixed original versions.

Swamp Thing	THE GRID
Get-A-Way	MAXX
Shine (Beatmasters 7" Mix)	ASWAD
You Don't Love Me No No No (World A Respect Vers.)	DAWN PENN w/ KEN BOOTHE, DENNIS BROWN, & BOUNTY KILLER
Renaissance	M PEOPLE
Take Me Away (Brothers In Rhythm Radio Edit)	D:REAM
The Most Beautiful Boy In The World	MAYTE
Rock My Heart	HADDAWAY
Body In Motion	ATLANTIC OCEAN
I Like to Move It (UK Vocal Dattman Remix) Edit	REEL 2 REAL w/ THE MAD STUNTMAN
Carry Me Home	GLOWORM
Let's Get Ready To Rhumble (100% Radio Mix)	PJ & DUNCAN AKA
The Real Thing 2	UNLIMITED
Living In The Sunshine (House Edit)	CLUBHOUSE w/ CARL
Sweets For My Sweet	CJ LEWIS
Mr. Loverman	SHABBA RANKS w/ DEBORAH GLASGOW
Gal Wine	CHAKA DEMUS & PLIERS
Come Baby Come	K7
Boom! Shake The Room	JAZZY JEFF & THE FRESH PRINCE
People Everyday (Metamorphosis Radio Edit)	ARRESTED DEVELOPMENT
Jump Around	HOUSE OF PAIN
Express (West End Remix)	DINA CARROLL
Back & Forth (LP Version)	AALIYAH
Prayer For The Dying	SEAL
The Real Thing (Joy Brothers Remake)	TONY DIBART
Save Our Love	ETERNAL
No More Tears (Enough Is Enough) (Radio Edit)	KYM MAZELLE & JOCELYN BROWN
My Lovin'	EN VOGUE
Dreams (Developed Arrested Mix)	GABRIELLE
Free Love (Original 7")	JULIET ROBERTS
Ain't No Love (Ain't No Use)	SUB SUB w/ MELANIE WILLIAMS

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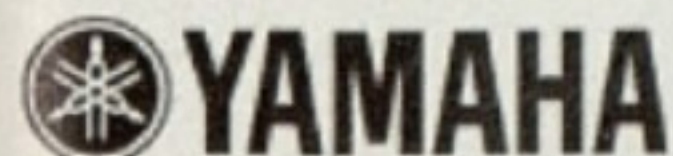


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Rockin' For Myself (Radio Edit)	MOTIV8
Ain't Nobody (Loves Me Better) (Factory Vocal Mix)	KWS & GWEN DICKEY
Move Your Body (Radio Mix)	ANTICAPPELLA w/ MC FIXX IT
Crazy Man (Radio Mix)	BLAST w/ VDC
(Meet) The Flintstones (Dance Mix)	BC 52'S
U Got 2 Let The Music	CAPPELLA
Rhythm Is A Dancer	SNAP
4 You (Judge Jules Mix)	4TH MEASURE MEN
Don't You Want Me	FELIX
One Love	THE PRODIGY
Harmonica Man	BRAVADO
It's My Life	DR. ALBAN
Long Train Runnin' (Sure Is Pure 7" Edit)	THE DOOBIE BROTHERS

Most DJs are familiar with the *Now That's What I Call Music* series of popular hits often shown on TV ads. If you've read this column for a while you know that long before the *Now* series was started in the U.S. as a single CD compilation, it was the biggest selling, double-CD, hit music compilation series for many years in the UK. Here's *Now That's What I Call Music* 28, an excellent example and look back at why this UK series of popular Top 100 radio hits is a top seller around the world. This volume was never released as a comparable U.S. *Now* compilation.

Love Is All Around	WET WET WET
I Swear	ALL-4-ONE
Don't Turn Around	ACE OF BASE
Shine	ASWAD
Crazy for You	LET LOOSE
U R the Best Thing (Perfecto Radio Mix)	D:REAM
Everybody's Talkin'	THE BEAUTIFUL SOUTH
I Believe	MARCELLA DETROIT
I'll Stand By You	THE PRETENDERS
Inside	STILTSKIN
Girls and Boys	BLUR
Renaissance	M PEOPLE
Just a Step From Heaven	ETERNAL
Another Sad Love Song (Remix Radio Edit)	TONI BRAXTON
Searching (Mykaell S Riley Mix)	CHINA BLACK
You Don't Love Me (No No No)	DAWN PENN
I Wanna Be Your Man (Taxi Gang Radio Remix)	CHAKA DEMUS & PLIERS
Always	ERASURE
Prayer for the Dying	SEAL
Swamp Thing (Radio Mix)	THE GRID
Everybody Gonfi Gon (New Atlantic Edit)	TWO COWBOYS
Get-A-Way (Airplay Mix)	MAXX
Go On Move	REEL 2 REAL w/ THE MAD STUNTMAN
No Good (Start the Dance)	THE PRODIGY
U & Me	CAPPELLA
Rock My Heart	HADDAWAY
The Real Thing (Edit)	2 UNLIMITED
Don't Give Up (Don't You Ever Stop Mix)	SONIC SURFERS
What's Up	DJ MIKO
Light My Fire (Cappella RAF Zone Remix Edit)	CLUB HOUSE w/CARL
The Real Thing (The Joy Brothers Remake)	TONY DIBART
Your Body's Callin'	R. KELLY
Dream on Dreamer	BRAND NEW HEAVIES
Caught in the Middle (My Heart Beats Like a Drum)	JULIET ROBERTS (Remix)
Carry Me Home (Radio Mix)	GLOWORM
Absolutely Fabulous	ABSOLUTELY FABULOUS
Sweets for My Sweet	C.J. LEWIS
Dedicated to the One I Love	BITTY McLEAN
Whatta Man (Video Remix)	SALT 'N' PEPA w/ EN VOGUE



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PrimeCuts Turns Five

TM Century is celebrating a milestone for its PrimeCuts subscription service, a music mainstay for many DJs. The first PrimeCuts CD, 392P, shipped on January 19, 2001. The PrimeCuts series has come a long way since then, adding color to the CDs, a redesigned insert, the inclusion of free PrimeCuts+ access for all subscribers, and the supplementing of PrimeCuts with the Latin, Jazz and Dance compilations, all most recently shipping PrimeCuts in new packaging and sleeves.

In honor of the five-year anniversary of PrimeCuts, all subscribers will automatically be entered into a contest with a 30GB Video iPod as the Grand Prize. There will also be other prizes, including CDs and TM Century apparel.

PrimeCuts wouldn't be the success it is today without the subscribers, so as a thank-you for their support, TM Century is offering some other prizes: three 5-packs of CDs; two 10-packs of CDs; two 15-packs of CDs with a TM Century hat; one 20-pack of CDs with a TM Century hat; and the Grand Prize: one 30GB Video iPod.

As a special bonus, every time a current subscriber refers someone to TM Century and they sign up by January 18, 2006, the subscriber will get an extra entry. See www.tmcentury.com for contest rules and further details.

Computer Playback to Enhance DJ Show

TriceraSoft (www.tricerasoft.com) plans to demonstrate a new version of their powerful Swift Elite software to the Mobile Beat DJ Show and Conference at the Stardust Hotel & Casino in Las Vegas, February 2006. The software will help kick off the show and kick it up a notch at the mixer/party on the night of February 20.

New features of Version 2.0 include (but are not limited to) Fade In/Out Montage, Quick Video Selector, Auto Next on Manual Crossfade option, Easier and Faster Loop (A/B) Setting, Fade-In Company Logo, Spinning Logo Option, Auto Enable 20 Second Logo, Advanced Video Tilt Options (for TriceraProjection), New Next Singer Output, Remote Request Tool [Server and Client (new layout)], New Search Options, BeamX Spotlight Parameters, and DMX Active Scenes. The new version will still have the previously released features such as: Lighting Support (using SCRAMtec Modules), Playlist Scheduler, Tablet Keyboards, MIDI Controller Support, Web Broadcasting, Adjustable Slider Ranges, Smooth Slideshow, Visual Cues, Video Montage, and many more. ■

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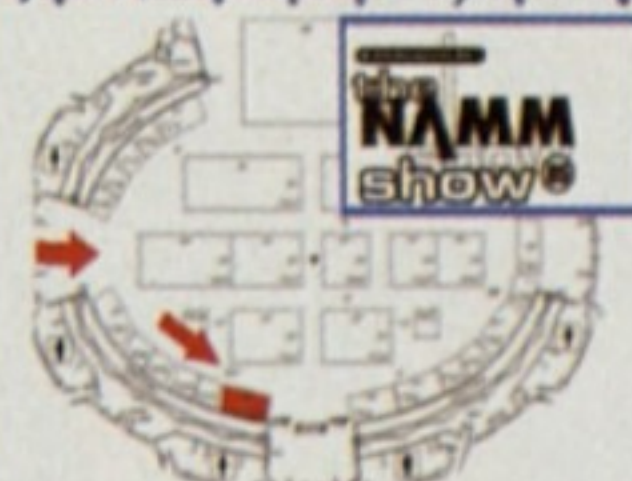
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Think "experience" and "education" and closing sales becomes a walk in the theme park

By Mark Imperial

Your marketing efforts do not end when you get the contract. Everything you do, everything you say from that point on, is marketing.

A shining example of this principle at work is Disney World. Whenever you go to a Disney theme park, one thing that you will notice that stands out is simply how clean they keep the parks. They are immaculate. It is a number one priority in their operations.

The cleanliness of the parks is not simply operational. Walt Disney understood that the care of the park is marketing. Once a guest arrives at the park, they begin their "WOW" experience. There is no litter, dirt, or fading paint to distract or otherwise draw attention away from the magic of the parks. Their attractions have a regularly scheduled fresh coat of paint. Their shows are always well rehearsed, with strict attention to detail. All of this effort results in a magical experience for the guests that will bring them back year after year. It also results in memories that they will share with friends and loved ones. The experience itself is powerful marketing at work.

Be Your Client's Best Consultant

As DJs, we get to create and experience an incredible variety of celebrations. Your experience as a mobile entertainment professional gives you tremendous knowledge and insight into a vast array of challenges that entertainers and party planners face regularly. You have a great wealth of knowledge that your prospects and clients can benefit from.

You probably know that most folks have very little knowledge or experience hiring or working with entertainers. For most brides, this may well be the first time they have ever had to hire a DJ. Our expertise allows us to easily prescribe solutions for even the most inexperienced party planner, but we often overlook this ability and focus more on selling the "stuff." Simply changing your focus from "selling" to solving entertainment challenges for your clients will alter the entire dynamic of your business.

Focusing on helping your prospects find perfect entertainment solutions for their events creates several advantages for your business. First, you will be perceived not as a person trying to "sell" something, but instead, as a person trying to help. Second, it gives you the ability to show your expertise, which positions you as an expert in the field. Your clients will recognize you as the person to go to for entertainment suggestions. When your clients' friends and families ever need entertainment services, your name is more likely to come up.

Educational Selling: Turbo-Charge Your Bookings

How smart are your prospects when you meet them? Have they ever hired a DJ entertainer before? If your prospect is clueless to our world when you meet them, you have a long climb ahead of you. Preparing your prospect before your meeting with all the preliminary information will make your meeting time run smoother, with the quickest path to the sale and getting the retainer. You've probably heard DJs mentioning that they can get the retainer check or credit card on the spot, at the first meeting. You probably were struggling to believe it. Especially DJs that think that booking a multi-thousand-dollar package needs to involve an inordinate amount

Simply changing your focus from "selling" to solving entertainment challenges for your clients will alter the entire dynamic of your business.

of hours talking, answering questions, and doing a song and dance. Simply, it has everything to do with how thorough you are at communicating your value to the prospect.

You must put together a system that runs your prospect through a "tunnel" ending with them booking you. Your system should be designed to position yourself as the DJ most capable of creating the right entertainment for the prospect, prepare the prospect before they meet you, communicate the value of your service, build rapport and confidence in you, and convert the prospect to a paying client.

An Educated Consumer Is Your Best Client

Depending on your target markets, you should have numerous opportunities to attract high-value clients and command premium fees. An educated consumer will be your best client. After all, you know how much real work goes into your service. Once they understand everything that you do, and the value they receive as a result, price resistance goes away. It is what you do in your presentation, or in your marketing to educate your prospects, that will make the difference in whether they focus on price alone or not. If, after your presentation, the prospect's primary focus is the money, then either they were the wrong prospects to begin with, or you need to take a closer look at your presentation.

A client that you have treated well will be a driving force in referrals and repeat bookings. Whatever you do in your entertainment business, don't ever forget that everything you do to give your clients a "WOW" experience is marketing, and you will always be rewarded for your efforts.

The real scoop: Focus on helping clients create memories by using your expertise to prescribe the best solutions, and "WOW" your client for maximum marketing muscle. Do more than they expect and deliver at least ten to one hundred times the value of what you get in payment. Your goal should always be to better your clients' lives many times more than what you ask for in return. If you achieve this, you will be helping make our wonderful world even better, while making your professional life more profitable and rewarding. ■

Mark Imperial is America's most celebrated authority on marketing, sales presentation, and performance for the DJ industry. Mark creates and teaches SYSTEMS that cut all the waste from your advertising and make selling a thousand times more effective. He is the author and creator of The DJs Edge Marketing System: The Most Powerful Strategies Ever Created For DJ Entertainers, which explains 106 proven strategies in two giant manuals totaling over 500+ pages, 9 CDs including audio coaching, and all the marketing tools, included. For a free report and CD titled Secrets of a Six-Figure DJ Income, call his 24-hour toll-free recorded message at 1-888-304-2051, extension 17.

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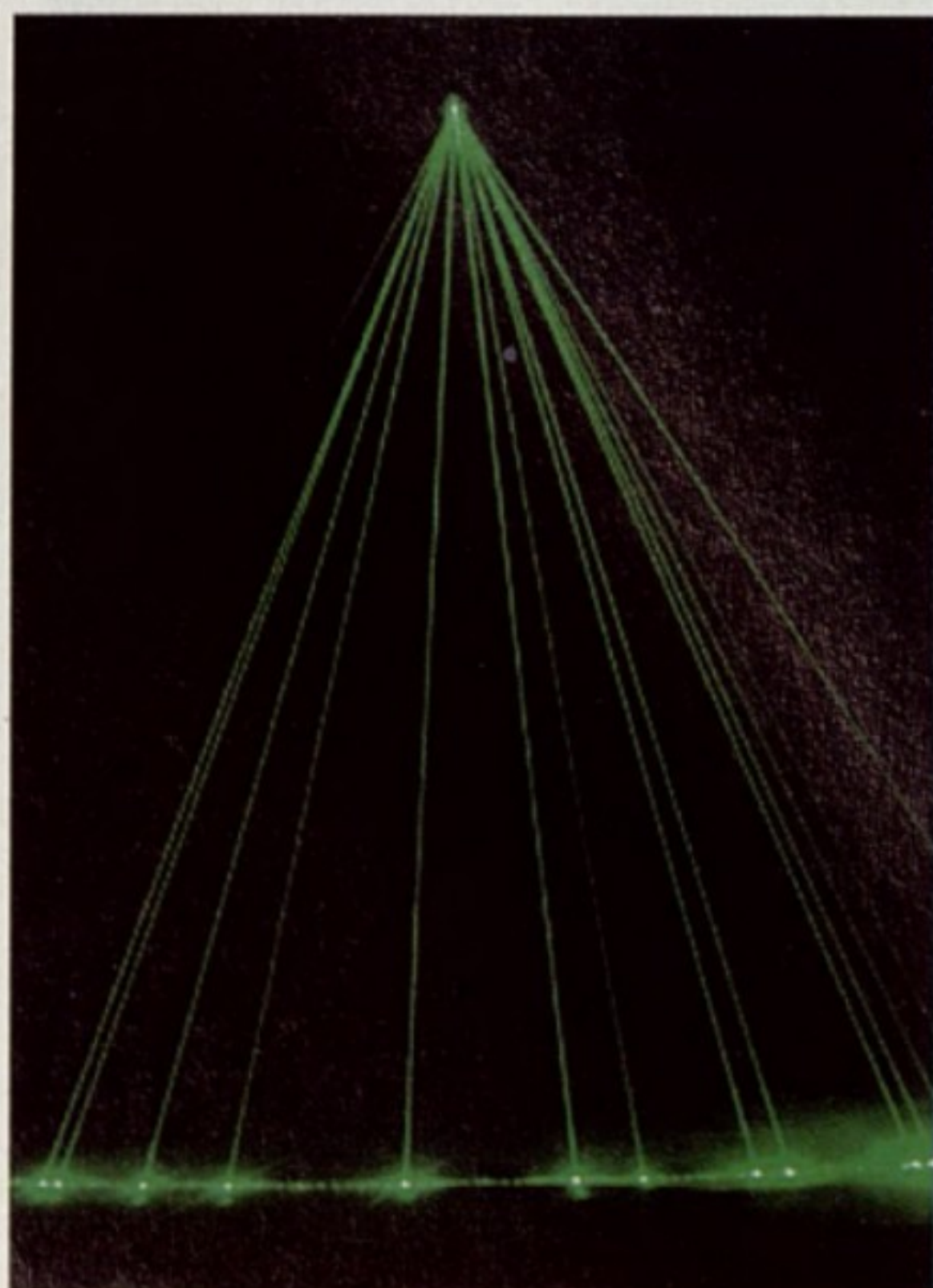
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Match Made in Lighting Heaven

What's even more spectacular than a bright scanner with eye-popping gobos and a full spectrum of color options? How about all that, combined with dazzling, pin-sharp green laser beams? This is just what the new Fusion Scan 250 from American DJ offers. It's a unique 2-in-1, 4-channel DMX effect that packs a 250-watt scanner and cutting-edge 4.9mW green laser into one compact, affordable unit that's deal for clubs and DJs. It comes equipped with 7 vibrant colors plus white and 10 gobos plus spot, and features separate gobo and color wheels. The dazzling 4.9mW green laser creates a brilliant display of razor-sharp vivid emerald beams. The Fusion Scan 250 can be operated in three modes: DMX, sound-active, or master-slave.

MSRP: \$419.99 - www.americandj.com



What, No Knobs?

The BOSE PackLite Model A1 power amplifier is fully automatic and designed to integrate with BOSE Personalized Amplification System products. No knobs or controls are needed as the Bose system senses if a PackLite amplifier is being used and automatically makes changes to the whole system. As a result, the desired tone is not altered when more loudspeakers are added. With the addition of the PackLite amplifier and two B1 bass modules more headroom and bass volume are achievable. But what if you don't own a BOSE Personalized Amplification System? Simple, just use your mixing board or preamp device to control the volume and EQ of the PackLite. BOSE says this amplification solution is perfect for use with many passive loudspeakers such as stage floor monitors, and subwoofers.

MSRP: \$399 - www.bose.com



Sonic Commodities

Audio-Technica's new Import Series of headphones includes 15 different models designed for use by DJs, musicians, home recordists, and for a variety of other portable listening applications. Each model features the latest in transducer technology, a Neodymium magnet system, rugged construction and the highest level of sonic accuracy, while providing maximum comfort for hours of listening.

The ATH-PRO700 SV, ATH-PRO5 V and ATH-PRO5 MS models are designed specifically for the working DJ. Featuring a low-profile, closed-back dynamic (circumaural isolation) design for excellent isolation in loud listening environments, the new DJ headphones have the ability to handle extremely high SPLs. They employ large-aperture drivers, CCAW voice coils, rotating earpieces for easy one-ear monitoring, and OFC oxygen-free copper cable. A gold-plated stereo 1/8" connector and 1/4" adaptor are standard.

**MSRPs: \$119.00 to \$329.00
- www.audio-technica.com**



Fire Up Your Interface

Behringer has introduced and released to stores its first FireWire(r) audio interface: the F-Control Audio FCA202. This box is designed for today's mobile users who perform live, record at home, or have joined the fast-growing podcasting movement. The compact, bus-powered Firewire audio interface provides stereo (or dual mono) 24-bit/96 kHz sound, 1/4" inputs and outputs, and a headphone output with dedicated volume control. The interface operates natively on the newer versions of Mac OS X and has drivers for Windows XP. Ableton, has created special Live Lite 4 Behringer Edition software, which comes with the F-Control Audio FCA202 to help users record their ideas. It also comes with Kristal and Audacity audio software.

MSRP: \$99.99 - www.behringer.com

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By *Legendary Chicago DJ Pioneer Mark Imperial*

Chicago, IL - Making great money as a DJ doesn't have a whole lot to do with how good of a job you do. You can be the very best DJ in your area, using only the best equipment, know more about music than anybody, know how to pack a dancefloor and still starve to death. You're busy one week, phone not ringing the next and worrying about where the next job is coming from. I know, because I have been there and almost starved myself out of the business by stubbornly thinking that because I was a great DJ, the world would beat a path to my door. Thinking that by getting better and better at slamming parties, I'd automatically make more money. **Wrong. Dead Wrong!**

I did what most people do, started advertising and waiting for the phone to ring, then playing the "cheap price" game (actually the worst thing you can do). I barely survived by bottom feeding

and begging, taking every crappy gig that came in and doing cold calling which is as fun as a car wreck. I nearly quit every other day. I was grossing a pitiful \$2,200 per month and working myself half to death getting it. Some months I was starving. I knew that things happen by either determination or desperation, and I had both going for me. That is when I finally discovered the answer.

My discovery exploded my business to making over \$11,000.00 per month, and I did it in a lazy way as a SINGLE OPERATOR in less than 7 months.

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I quickly realized that many DJs know little about REAL marketing, and many copy what others are doing badly. I discovered REAL marketing and REAL experts. Combined with my 20+ years knowledge, I created a solid PROVEN and

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Extra Color Helps You Make a Splash

Perfect for adding ambience to any gig, CHAUVET's COLORsplash Jr. is a 4-channel, linkable DMX-512 light fitted with 86 ultra-bright red, green, and blue light-emitting diodes (LEDs) that produce a richly colored wash. The COLORsplash Jr. can create numerous colors via RGB color mixing. Other features include blackout, dimming and strobing capabilities, individual control of the red, green, and blue diodes, built-in color change programs, master/slave mode, and a 23-degree beam angle. Lumens output is 110 lumens at 1 meter. The lifespan of the diodes (44 red, 21 green, 21 blue) is estimated at up to 100,000 hours. Power is switchable (115V/230V or 230V) for those European engagements. Each unit weighs 3.31 lbs and has a 2-year limited warranty.

MSRP: \$159.99 - www.chauvetlighting.com



Playing with Words

The CDX-02G Dual Deck Karaoke CD Player is a special product from Gemini Sound Products. This full-featured CD player comes equipped with two composite RCA video outputs, allowing for the utilization of CD-G media for karaoke lyrics display. These outputs are compatible with video mixers, video monitors, and TVs. The CDX-02G also features a special switch on the back of the unit that will allow you to toggle between NTSC or PAL format. The CDX-02G also delivers $\pm 16\%$ Variable Pitch Control, +10 track select, three time display modes, and dual jog mode capability, in addition to the composite video outputs.

MSRP: \$469.95 - www.geminidj.com

New Scanning Mania

The Mania SCX600 is the second scanner in Martin's Mania Series, a fast and powerful 250W halogen scanner with state-of-the-art optics. The SCX600 features separate color and gobo wheels for a multitude of brilliant effects. Included are two interchangeable rotating glass gobos and 5 interchangeable rotating metal gobos along with 9 interchangeable colors and a split color feature for added color capability. Also included is a separate shutter for fast strobe effects. The SCX600 powers out shows like larger scanners but with all the convenience and savings of its class. Effortlessly portable, the SCX600 is DMX controllable for ultimate manageability or use the music trigger or stand-alone operation.

MSRP: \$725 - www.martin.com



Compact System for Compressed Audio

New from Numark, the CDMIX3 is designed expressly for mobile DJs and club owners in search of a compact, highly portable system that sets up and packs away on a moment's notice. It plays both standard CD audio and MP3 CDs, and provides buffered Anti-Shock memory protection, seamless looping, pitch control with a pitch bend wheel ($\pm 12\%$), and true buffered instant start among its wealth of features. The CDMIX3 also features stutter start capability with settable stutter points, a master EQ section and individual channel EQ. Inputs include CD, three lines, phono, and mic. RCA and XLR master outputs are supplied along with a headphone out.

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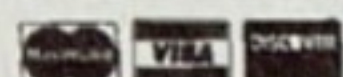
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AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

ADJA.org

Volume 2 Issue 1



Local Chapter Spotlight:

Utah Chapter

Founded nearly 3 years ago the Utah Chapter of the ADJA is experiencing great success. With 16 members within a 100 mile radius in northern Utah meetings are held every odd month. In speaking with the Utah Chapter president Jonathon Marriott, and vice president and founding president James Gammell I learned a lot from these great guys out west.

According to James holding meetings every other month gives the board of directors the needed time to get exceptional content for our meetings. It also cuts down on the driving and with only 6 meetings a year, member participation is incredible. The meeting topics vary considerably. We have our annual "Gear Meeting" where various manufacturers of DJ products demonstrate their wares. Most recently we had a dynamic meeting on "How To Present your Business To A Customer", it was a well received presentation each of us left there with something we could put into action ASAP. Let's face it, most of our association is made up of great Dj's, it's the business acumen we lack.

The second best thing that's happened within our chapter, dare I say it, our members have come to realize the value of our services. Believe it, our members not only learn more annually, they earn more annually. We've positively impacted the market and it's been a win win situation. Fact is, that's the only way things truly workout. It's been for our members customers and it's been a win for our members, heck we've even effected non-members. Recently, in speaking with another DJ (not a member, but that'll change), the ole price question came up and I told him what I charged. After several minutes he stated that he too would start charging my fee. I had to smile and invite him to join our Utah Chapter. Poor guy, he was focused on the wrong thing. I expressed that he should be more concerned with

the value he creates for his customers and the price will take care of it's self. Our members are consistently learning new entertainment skills and business practices, creating more value for their customers and greater rewards for themselves.

This year we've committed to presenting our Utah Chapter at 6 or 7 bridal shows. The first show was a great success, our participating members made a great impact on the brides. As a bonus, the chapter also made a great impact on the vendors in attendance. The vendors were highly impressed with the organization. We leased the "bridal show display" from national and they also provided us with professional literature to hand attendees, let me say, we made a powerful impact. We're looking forward our next bridal show and we're certain that more of our members will be involved after hearing of the success we experienced.

Well after talking with Jonathon and James it's easy to see why they've had such great success. Jonathon took it upon himself to travel the country to attend other ADJA chapter meetings to experience first hand how other chapters operate. He's put to work all that he's learned from other leaders across the country. James



too has a passion to learn, currently working on his "Business Finance Degree" which he'll complete in very near future, believes he really needs to assist dj's in their pursuit of excellence. He's got a servants heart and a leaders ambition. Though Jonathon and James won't take credit for the Utah Chapters success, they can't deny their efforts.

Oh I almost forgot, the best thing that's happened because of the Utah Chapter. Truly it's the friendships and camaraderie that's grown over the years. We've experienced a new respect and understanding for each other

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Own The Party!

For most of us, being a DJ is a passion. We love what we do! We are driven by our need to entertain people. To us, there's nothing better than a full dance floor where everyone is smiling and having the time of their lives.

But, we should be doing even more. You can take your parties to a whole new level by doing one simple thing: changing the way YOU think about what you do.

You need to Own Your Party instead of being "just the DJ."

When you take ownership of a party, you accept full responsibility for the success of the event. Instead of being the hired help, you ask yourself "what would I do if I was hosting this party?" Guess what? You are!

Investing yourself completely in each event means you pay attention to every detail and understand how one thing affects another. Instead of just asking what time the party begins and ends, you should know the entire schedule in advance. Better yet, work with your contact and help them create the agenda. Use your event planning experience to make suggestions

and offer advice.

By thinking to yourself "I own this party" you gain a new perspective. By caring about every aspect, you can construct a better flow to the whole evening and prevent disasters. Your powers of observation go to work in a different way. While setting up for a reception once, I noticed the wedding cake was leaning. Although it wasn't scheduled to be cut until after dinner, I suggested to the Bride and the banquet captain that we should move that up! They were thankful for my help.

At another event, I saw a great photo opportunity: the Bride was standing next to her Dad with her head on his shoulder. I tapped the photographer (who was talking to his assistant at the time...) and pointed. He got the shot. And now sends me lots of referrals!

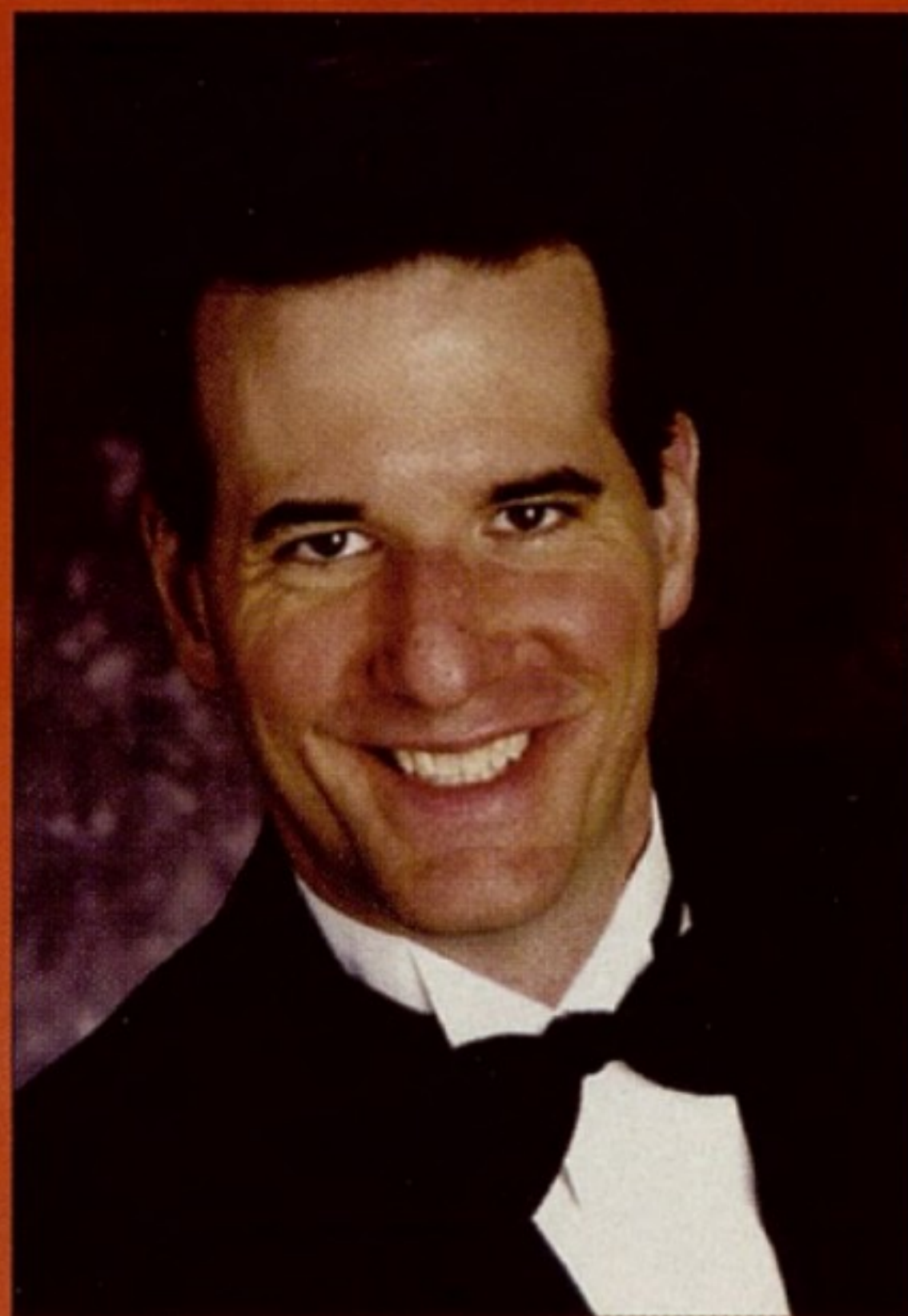
I recently heard another great story from Brandon Lindsey, an ADJA member in Cincinnati. 3 of his DJ's were setting up early for a wedding reception. The parking lot and walkways were covered with ice. One turned to the others and said, "If I was 'hosting' this party I'd

go out there and salt that entrance for my guests."

And that's exactly what they did. They purchased salt (with their own money) from a gas station next door and made the area safe. When the mother of the bride arrived, she saw what they were doing and thanked them profusely. That's what it's all about.

One of my favorite movies is *Field of Dreams*. Towards the end, James Earl Jones gives a speech where he says, "People will come, Ray. People will most definitely come." When you take ownership of your parties, people WILL notice!

If you want to see your word-of-mouth business skyrocket, treat every party as if you are giving it yourself. When you go the extra mile, your clients and other vendors



WILL notice. And you will go from being "just the DJ" to making each event your very own.

ADJA 2005 Year in Review!

Hello from the ADJA national headquarters.

2005 brought the first national directors summit where the mission of the ADJA could be fully explored, planned & implemented.

From that effort was born the defining statement "We Help DJs Build & Grow Their Business". This has provided a focal point for everything we have done in the ADJA since. A 10 year plan for the ADJA was drafted with goals & steps to achieve those goals. 2005 was a great year for the ADJA overall, Membership growth accelerated to new heights. Nearly as many people joined the ADJA as did the prior two years.

Listening to members & prospective members over the past 2 years taught us the things that most DJs wanted. More bang for their buck. More & better benefits. The ADJA listened & delivered.

We established a broad range of new benefits to aug-

ment the existing ones; we will continue to expand the benefits of membership in the ADJA. 2005 saw more money saving benefits introduced than at any time in ADJA history.

We continued to automate the ADJA services center by placing online order forms for brochures, made electronic versions of our artwork available to members directly for download. Our benefits info became directly obtainable online.

2005 also witnessed the ADJA obtain its first real professional trade show booth. This was an important step in elevating how the ADJA was perceived by others. It helped bring a stronger, more professional presence for the ADJA at the shows we exhibited at. We additionally produced 2 pop up displays that are available for local chapter to use to promote the ADJA & quality entertainment.

2005 brought the expansion of member profiles to in-

clude varied specialties; it also witnessed the development of the ADJA mentor program. The ADJA also expanded the find a DJ program for these specialties to assist consumers in finding exactly the right specialist for their event. 2005 brought the introduction of the ADJA member forums. We know that this tool will assist members in communicating directly to leadership nationally & locally. 2005 saw the largest single year rise in local chapters. We applaud the leaders that have stepped up to change their markets by starting a local chapter.

2005 was the beginning of the ADJA outreach program to other event professionals, seeking to elevate their understanding of mobile DJs & to impart to them educational materials to use in helping their clients to find better dj entertainment. In 2005 the ADJA exhibited at both the NACE national conference in Orlando, The WEVA National conference in Las Vegas. Both

of these brought strategic value to the ADJA. Prior to our exhibiting there, most had little if any idea what a mobile dj really did... All the comments from the attendees were very positive. In 2006 the ADJA will expand its presence at many event professional exhibits to further assist in getting more information into the hands of consumers. Look for some exciting announcements to come soon.

For the ADJA its on to new heights. If you have any comments on how we can make the ADJA better, please call the national office.

Take Pride In Your Membership

Since becoming the ADJA Membership Director I have had the privilege of talking with hundreds of our members over the last year and in doing so I have seen a great increase in active participation in our Association. There are still many members who have yet to take full advantage of our benefits and the tools available so here are a few tips to bring our members more.

Participation is key to achieving maximum rewards. A first step is bringing your profile up to date by creating a unique user id and password. Once logged in you can implement the various tools offered you on the website. From identifying the various specific events you specialize in you can increase the search functions we provide in our Find A DJ Tools, to joining the mentor program and increasing the overall professionalism of your fellow DJ's. You can also increase the presence of your profile by implementing the many tools from DJ Intelligence, Photos of your Company and A Personalized Message to your potential clients.

One of the best tools offered is the availability of local chapters throughout the USA (as well as more starting each month). The following Chapters meet on a regular basis: (info current as of press time)

1st Monday of each month:
Wichita Kansas - 2nd Monday of each month: Central Illinois

2nd Tuesday of each Month:
Atlanta; Chicago; Kansas City; NY State; Houston, Phoenix

2nd Wednesday of each Month: Southern Arizona; Pacific Coast

3rd Tuesday of each month:
Tampa; Sacramento; SoCal

3rd Wednesday of each month: Colorado

4th Monday of each month:
South East Virginia - 4th Tuesday of each month: SW Washington State

Other Chapters in San Diego, So. Florida, Idaho, Iowa, Reno, Cincinnati, Dallas, St. Lake, Seattle meet monthly as well so check the ADJA website for the latest location information at www.adja.org.

If you are interested in forming a local chapter in your area, contact membership@adja.org or chapterdevelopment@adja.org and we will help you get up and running.

ADJA ELECTION UPDATE:

In December of 2005, the ADJA Membership raised their voice and voted for three open positions on the National ADJA Board of Directors. In the ADJA's largest voting turnout to date, the Membership voted for a second term for the both incumbents Dr. Drax and Bryan Foley. The National Board is honored to welcome our newest Director, Brian Graham of Knoxville, TN! Brian is an active member of Disc Jockey America.com, and ProDJ.com, and will be a great asset to the ADJA National Board!

The Membership also overwhelmingly choose to accept the bi-law changes.



The 2006 ADJA Board of Directors:

Daren Anderson - WA
Jim Cerone - IN
Dr. Drax - AZ
Brian Graham - TN
Bryan Foley - FL
Ben Miller - IL
Rob Snyder - FL

Attorney: Kemp Harshman

Directors Spotlight Outgoing ADJA Secretary; 2002-2005

Matthew Graumann

ADJA: Tell us a little about what got you started DJing and in the ADJA?

MG: I started DJing because I loved music, I like to make people happy, and I always wanted to own and run my own business.

I got involved in the ADJA through the Los Angeles Chapter back in 1997 or so, right after I quit my "day job." Things quickly snowballed, and I ended up being president of that chapter, and co-founded the Ventura ADJA chapter.

Then I met Mark Ferrell and helped him put on his LA worthtour stop, and I knew we needed to improve things not only in our own backyard, but regionally and nationally. That's how I volunteered, got elected, and served as the ADJA National Secretary for the past 3 years.

ADJA: What are you the most proud of in your time as director?

MG: On a personal level, the growth of my business, communication, and decision making skills.

For the ADJA and for our members, meeting and helping them "Build and grow their businesses," and encouraging new leaders to form a chapter in their city. It never was about me. It was all about the validation of the Mobile DJ Industry on a national scale. So you could say that I'm most proud of the overall results.

ADJA: What do you do for fun when away from DJing?

MG: Um, er...good question! We have some cats and dogs that have a pretty good life! I also enjoy trains, cars, reading, thinking, and wine and scotch tasting. Remember, it's a fine line between a hobby and a mental illness!

ADJA: Where do you see the ADJA in 2-5 years?

MG: Light years ahead of where we are right now! We've grown and improved the operational and organizational structure of the ADJA, but it can (and will) get even better. In the next few years, our members will enjoy more education, networking, and support. I hope our members continue to enjoy the ADJA, their local chapters, and that they look forward to having as much fun and growth as I received.



The ADJA Gets on "The Boat"

In November of 2005,
the ADJA joined
DJ Cruises on both
the East and West
Coasts!

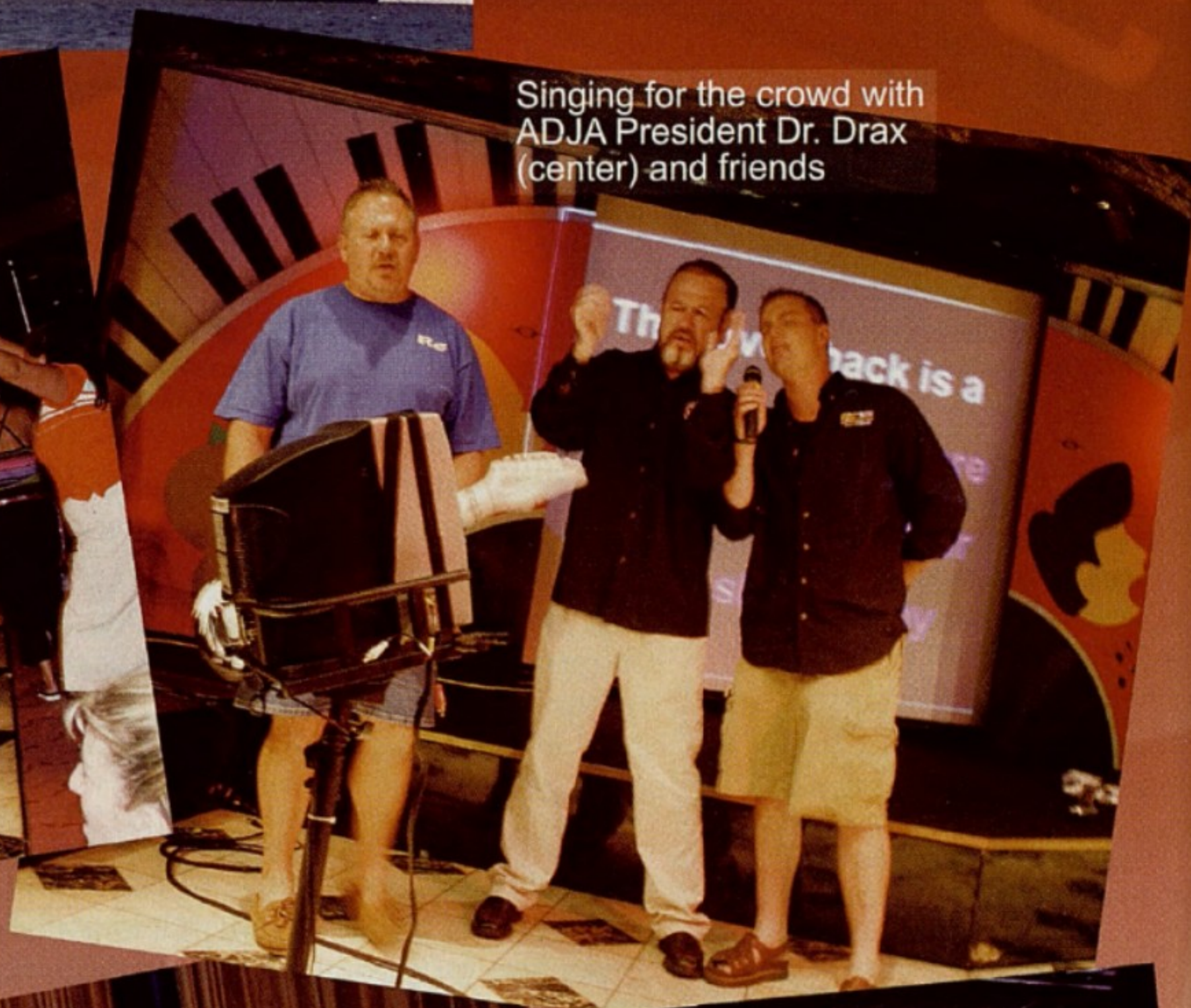


Carnival's cruise ship *Imagination* hosted the floating DJ festivities

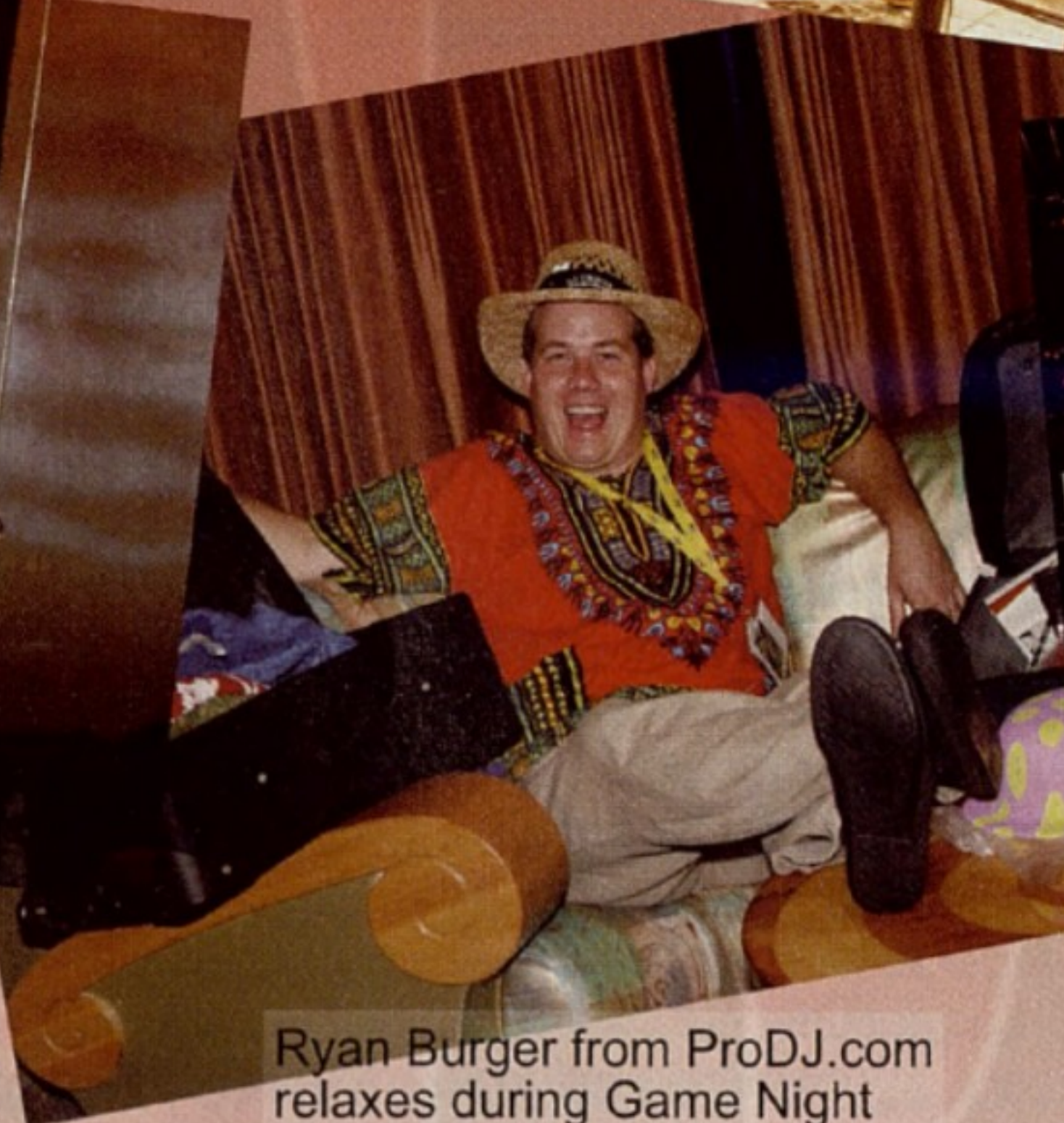
Scott Faver wows the crowd
during Karaoke Night



Singing for the crowd with
ADJA President Dr. Drax
(center) and friends



Randy Bartlett
presents his One
Percent Solution
Seminar



Ryan Burger from ProDJ.com
relaxes during Game Night



The cruise was fun for the whole family...
Here Emily Burger dances with the
wait staff during dinner



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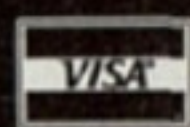
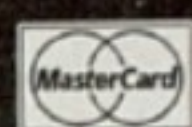
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& 10 YEARS OF MOBILE BEAT DJ SHOWS!

teenagers in love

This is a classic story of the teen bride marrying her equally young soldier boyfriend before he was shipped overseas.

As their DJ, I helped them figure out a schedule. However, on their wedding day I was informed that they had hired a wedding planner who had rewritten the schedule. At the reception she handed me "her schedule." At the grand entrance, I read from the wedding planner's document, and introduced the couple. Then I heard a voice yell out, "That's not their last name!" The wedding planner had gotten it wrong, and in the heat of the moment, I had just read it like it was written. It was all downhill from there.

I Cried a Tear for Nobody but You

During the cocktail hour, there was a commotion outside on the patio deck. Apparently the best man had gotten into an argument with the bride and she had started crying. This was a bad idea since the bride was prone to severe epileptic episodes. The wedding planner promptly kicked him out of the reception. Next, the bartender complained to me that adults were buying alcoholic drinks for underage kids at the party. She was livid. Adding to that, one of the unmarried couples in attendance got caught having sex in a bathroom. Talk about a "party off da hook."

As I tried to restore some calm to the party, all of a sudden the groom darted across the dance floor outside to the deck. When I turned to see what was happening I saw a child, who had climbed onto a table, getting ready to climb over the wall. This was particularly dangerous as we were on the second story of the building. I've never seen someone run that fast. Of course I made a big deal out of the groom being a hero.

Next Day I Feel So Sad

Later on, it was time for a group photo. After finally getting everyone together and settled down, the photographer announced that he was out of film—in a digital world, he was out of film! At that point, I asked myself what else could go wrong. Ah ha, we still had the cake cutting to go... and true to form, it turned into a food fight! One of the mothers got wedding cake and frosting plastered all over her face.

Since this was the last element of the evening's activities, I breathed a sigh of relief. The party ended without any more incidents and I was paid. Just to be safe, the next day I hurried over to their bank to cash the check. You'll never guess what happened: yep, it bounced! — Mike on the Mike, San Diego ■

I heard a voice yell out, "That's not their last name!" The wedding planner had gotten it wrong...It was all downhill from there.



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